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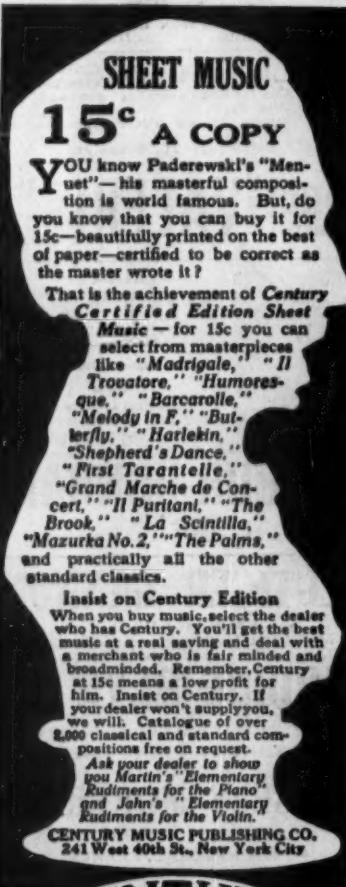
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By CESAR SAERCHINGER

Mold, North Wales, August 11.—Who but a Welshman ever heard of Mold? If you asked the average Londoner without a genius for geography he would have some difficulty in telling you how to get there. And yet here I am writing a musical report from this obscure spot for people in America to read! I know there are plenty of Welshmen in America, and they, insofar as they ever see a musical paper, will read it. For to the Welshman a National Eisteddfod—whether in Mold or anywhere else—is an event. But I hope that a lot of other people will read it, too, for I don't believe there are many who know what a tremendous thing an Eisteddfod is, and they will never know what a powerful civic and cohesive force music can be until they have experienced one.

An Eisteddfod is a competition, a great tournament of song, of poetry and all the household arts, such as has been recorded to have existed in the middle ages, even back in the dim beginnings of our Western culture. Whether it is a continuous tradition, handed down through a thousand years, from the "bards of the isle of Britain," or a revival of the eighteenth century, ingeniously linked to the Pagan past by a non-conformist clergyman with a picturesque imagination, seems an unimportant detail in the face of the fact that through the age of commercial conquest, of cultural and spiritual standardization it has been the preserver of the Welsh national spirit, language, literature and art. Since 1284, when a Norman king conquered the original Britons of Wales, to this day, this sturdy people has never ceased to talk its own language, create its own poetry and songs, feel its own integrity as a nation. The great annual Eisteddfod, held alternately in the north and in the south of Wales, is the test of that integrity and the spiritual unity of all the Welshmen in the world. At every Eisteddfod Welshmen from every part of the globe celebrate a reunion with the folks at home, by singing the old Welsh songs—in Welsh—for eight hours at a stretch.

GROWING ARTISTIC IMPORTANCE.

The Eisteddfod, then, is essentially a national affair. But in recent years it has been undergoing changes and experiencing a growth that have given it an international importance that it never had before. It is, in fact, on its way to becoming not merely the biggest but the greatest musical festival in the world. For the circumstance that has made it a racial affair—the fact that it is the most deeply rooted in the people's consciousness of any—is bound to add force and impetus to it on its higher career. It is carried by a wave of patriotic enthusiasm that exceeds anything outside the field of sport.

Indeed, singing is the Welsh national sport.

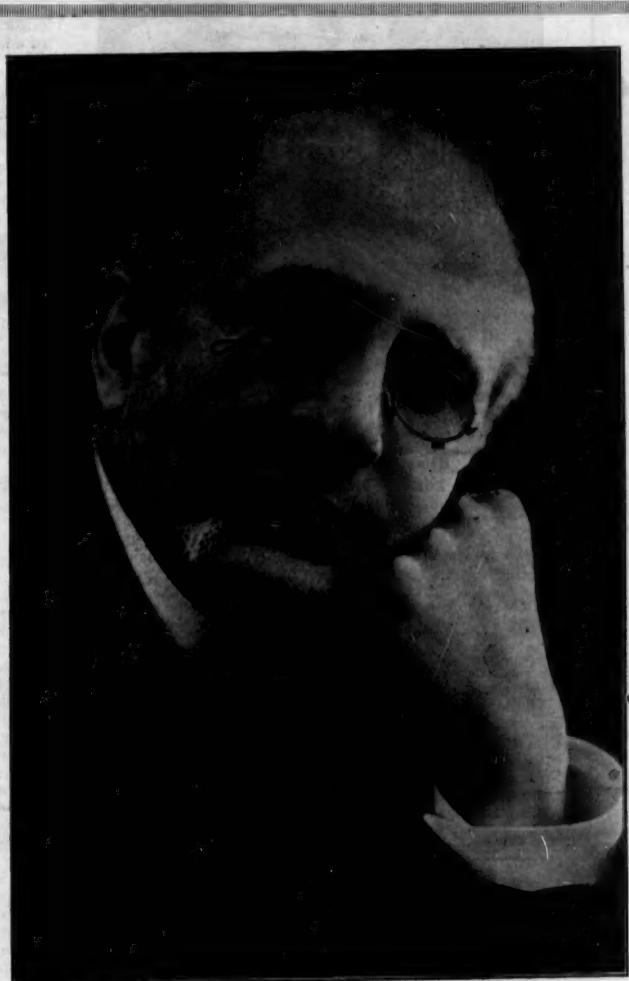
Two factors have brought the Eisteddfod into more universal preeminence recently—so much so that an American musical newspaper cannot ignore it—namely the repercussion of the modern musical revival in England, and the personal interest of some conspicuous public men, notably Mr. Lloyd George. Even the war has not kept the Prime Minister of England from attending Eisteddfods, and that fact alone has brought the Eisteddfod into the public eye. The significance of the Eisteddfod from a political point of view has been recognized in England; its educational significance is understood from the angle of the English competitive festival movement which has probably grown out of the Welsh Eisteddfod idea itself.

THE NEW ERA.

But the Eisteddfod is more than a competitive festival; it is a music festival and a community song-festival as well (not to mention all the side issues)—a combination that is probably unique in the world. As a music festival it has now entered upon a new era, coincident with the musical renaissance of Great Britain in general. The evening concerts, which used to be nothing but glorified ballad concerts, serving as a relief to the strenuous competitions of the day, are now choral and orchestral performances of a very high standard. Last year for the first time the London Symphony Orchestra was brought to Wales (instead of the little local band of former years) to accompany the Eisteddfod choir and to play classical and modern compositions as well. This year the British Symphony Orchestra fulfilled the same office with magnificent results.

It is a curious fact, though not as strange as it may seem, that in Wales, the land of singing, which has supplied oratorio tenors to half the world, instrumental music is virtually *terra incognita*. We have had the same phenomenon in Italy. In adding this element to the country's musical culture the musicians of the new era have pioneer work to do. It is quite right, therefore, that the purely orchestral part of this festival should consist of standard works that are anything but novelties anywhere else. This year, one of the five concerts was devoted to symphonic music and comprised the Oberon overture, Beethoven's fifth symphony, Elgar's

Pomp and Circumstance, the Ride of the Valkyries and the Meistersinger prelude, lightened up by some operatic solos sung by a very popular Welsh baritone, Mostyn Thomas. As a tribute to the rising generation of Welsh composers, a short symphonic poem by Morfydd Owen, entitled *Morfa Rhuddlan*, was played. Morfydd Owen was a young woman, evidently of great talent and promise, who died in 1917, at the age of twenty-five. Her poem catches the pathetic spirit of the ancient Rhuddlan March, which she uses for her theme and broadens it into an atmospheric apotheosis of national sorrow. The work was written in 1914 and first performed by Sir Henry Wood in that year.



ALEXANDER SILOTI,

pupil of Liszt, preserver of the great Liszt traditions of piano forte playing and, perhaps, the brightest light of the survivors of that school, has been prevailed upon to remain in America this winter and accept a limited number of advanced piano pupils in addition to his regular concert activities. Mr. Siloti is the cousin of Rachmaninoff whose teacher he was. He was a pupil of Nicholas Rubinstein, brother of Anton, and was the friend and colleague of Tchaikowsky.

This concert was to have been conducted by Adrian Boult, of London, who was prevented by illness. His place was taken by a very young man from Leicester, Dr. Malcolm Sargent, whose altogether creditable performance was one of the surprises of the festival. Slender, lithe and energetic, Dr. Sargent gave spirited and genuinely felt readings of all the works and revealed a remarkable command of the orchestra. Mostyn Thomas, who a few years ago was working in the Welsh mines, shone forth in the format of a cosmopolitan opera singer with a magnificent rich voice completely filling the vast Eisteddfod pavilion. He reaped, of course, the biggest ovation of the evening.

A GREAT CHORUS.

The orchestral concert was preceded and followed by the two big choral concerts of the Eisteddfod choir and orchestra. The Eisteddfod choir, it should be explained, is a different one at every festival, recruited from the choruses of the locality where the Eisteddfod takes place. This year it comprised five hundred voices and quite fulfilled my high expectations of Welsh choral singing. Anywhere else

in the world this chorus would, I suppose, be considered extraordinary. Here it arouses no particular comment. Its sonority is wonderful—overwhelming at times; its precision practically flawless. It responds to the conductor's nuances like a first rate orchestra. It negotiates every polyphonic difficulty with ease and achieves moments of really emotional expressive power in its climaxes, as well as in pianissimo passages of entrancing beauty. In short, (Continued on page 23).

JARNACH'S STRING QUARTET THE FEATURE OF DONAUESCHINGEN

This Year's Festival on a Reduced Scale, But More Successful Than Ever—Quarter Tones Disappoint the Cacophonists—Amar Quartet's Anniversary Jolly

Donaueschingen, Germany, August 2—The little "residence" of the tiny principality at the—not quite genuine—source of the Danube has again, for the third time, been the scene of a remarkable chamber music festival. This year it showed a more definite physiognomy than last. It

was easy to see in what direction it is going. Sooner or later the Donaueschingen chamber music festival will occupy a secure place among the big music festivals of Germany; it is not ripe for that at present, because just now every artistic movement is saturated with opportunism. Young composers are fairly robed of their half-dry manuscripts, so that, whatever happens, a "new man" may be discovered, and any music festival, to be in the swim, must bring out the latest opus of one of the "great young."

The "modern music festivals" which in Germany shoot like mushrooms out of the ground, threaten to become a real danger to the rising musical generation, and a delusion besides. For the young people begin to believe that their student efforts have real value, if they are worth producing at a festival; and very likely in most cases they do not live beyond the festival at all. It is the fault of a foolish public and the critics if these "God-gifted" young men join the ranks of the unrecognized geniuses, instead of making a brilliant career.

Such a race for the new people and novelties à tout prix is bound to run itself into the ground even in so productive a country as Germany; and then arrives the moment when the true points of gravity will begin to show, in the wake of the fleeting apparitions. One of these points, certainly, will be located at Donaueschingen, provided the art-loving Prince of Fürstenberg remains true to the enterprise started under his protectorate by the Society of the Friends of Music of the little town. That is happily to be considered as certain, so long as conditions in Germany do not grow much worse than they are.

REDUCED RATIONS.

Music has always flourished best where a truly art-loving Maecenas has taken it under his wing. And if that Maecenas happens to have on hand the right people to carry out his schemes, something is bound to develop that has character and a "face." In Donaueschingen itself the media for the performance of good, mostly intricate modern music, do not exist. Every executive artist has to be "imported" from outside, and the more of them are needed the more complicated the apparatus becomes and the greater the cost. Last year, a critical one for the further existence of the festival, the weight which the enterprise can properly carry had been exceeded, so that its continuance has been somewhat doubtful. This year the right measure has, however, been found; and the result has been a beautifully harmonious whole, such as neither of the previous years have produced.

It was significant that the Donaueschingers no longer dubbed the affair a festival, but simply the "chamber music performance for the furtherance of contemporary music," and in his opening address the Prince emphasized that the present time in Germany is no time to celebrate festivals. But the beautiful part of it was that, though not invited to a festival, the guests—thanks to the earnestness of the artistic endeavor—were able to partake of a genuine feast.

A REMARKABLE STRING QUARTET.

Instead of the thirty collaborating artists of last year the program announced only seven, a circumstance which placed upon the shoulders of the Amar Quartet, of Frankfort, the enormous task of studying eight new works. There is perhaps hardly a second string quartet which is more closely identified with the spirit and manner of modern music than this one, of which the viola player is Paul Hindemith. And yet it was amazing to observe how these four men accomplished the preparation of the program in two weeks, and to do justice to the style of each composer, insofar as he had one. For it is certainly easier to exhaust the possibilities of a work which has a definite character of its own, than to give effective substance to the work of immature musical minds.

But this was precisely the problem of the quartet in several instances. With the exception of one of the works (Continued on page 25).

SPENCER AND THE MUSICAL COURIER

By Clarence Lucas

THIRTY years ago, in July, 1893, I wrote a letter from London to the MUSICAL COURIER describing the appearance and quoting from the music criticisms and opinions of Herbert Spencer. In due time I received a letter from the great philosopher himself, thanking me for what he called my "sympathetic letter." His reply was sent from 64 Avenue Road, Regents Park, N. W.

Ten years later Herbert Spencer died, and twenty years after his death I re-visited the house from which he wrote to me and made a photograph of it in order that many readers of the MUSICAL COURIER thousands of miles away from London might be brought a little more intimately in touch with the author's daily life. His works were always remote from public favor. Perhaps they always will be. Not long ago I read in a London newspaper that no one reads Herbert Spencer now. No one now reads Bacon, Locke, Hume, or Hobbs. Herbert Spencer however differs from all of these in that he had a fine ear for music and a no mean knowledge of the art.

SPENCER'S ESSAY ON MUSIC.

One of his longest and most important essays is the *Origin and Function of Music*. In the last book he pub-

lished, a year before he died, there are no less than five short essays on musical subjects. These are no mere references to music in the casual manner of philosophers and essayists, but productions of which any music critic might well be proud. The essay on Developed Music contains references to certain specified works by Haydn, Mozart, Beethoven, Cherubini, Gluck and Mendelssohn.

The following paragraph on singing was not written by an expert of the vocal art, but by Herbert Spencer, the philosopher of evolution:

The loud tone expressive of strong feeling is not forced but spontaneous—is due not to a voluntary but to an involuntary excitement of the vocal apparatus. Consequently a singer's loud tone must be

the suite, the aim must have been variety, the successive pieces were selected not for their kinship but for their absence of kinship. Of course a like remark applies to the sonata, in which, also, the absence of kinship is conspicuous; instance Beethoven's op. 26, in which the funeral march stands in such strong contrast alike with the scherzo which precedes it and with the allegro which succeeds it. It may be true that in each such work a design runs through the whole—that between the beginning and the ending in the same key, the changes of key to the dominant and sub-dominant preserve a structural relationship; that the connections among the themes are so maintained that by the instructed musician a passage is recognized as appropriately related to a preceding passage a hundred or two bars away; and that thus to a "high musical intelligence" the coherence is appreciable, and pleasure given by "the beauty of the thought displayed in the construction." Here we have exemplified this misreading of art before commented upon, which makes intellectual interest a dominant aim, only artistic changes should be such as minister to natural changes of feeling either emotional or sensational, such as might naturally arise from changes of mood. Arbitrary ones however skillfully managed, negative that manifest coherence which a work of art should have.

ON THE ORCHESTRA.

In another place Spencer has some uncomplimentary things to say about the orchestra:

We are all of us, composers and musicians included, brought up in passive acceptance of ideas, sentiments, and usages, political, religious, and social, and I may here add artistic.

We accept the qualities of orchestral music as in a sense necessary; never asking whether they are or are not all that can be desired. But if we succeed in escaping from these influences of custom, we may perceive that orchestral art may be defective. Beauty can render what they can render; delicacy, they can render; but where is the dignity, where is the grandeur? There is a lack of adequate impressiveness. Further contemplation of the contrast between the emotion produced by an organ and that produced by an orchestra, shows that a large part of this contrast is due to the far greater predominance which the bass has in the organ than in the orchestra.

Herbert Spencer was a friend of the young English woman who afterwards became famous under the male name of George Eliot. In the early part of her career she was a music critic and she frequently took the young Spencer with her to operas and concerts. That is the reason why Spencer was able to describe so clearly the "unfolding of musical faculty" which resulted from a plentiful hearing of music.

DEFENDS MEYERBEER.

In Spencer's day the great operatic composer of the world was Meyerbeer. Spencer lived long enough to see Meyerbeer's star disappear from the musical firmament. Spencer defends him. At the very end of his life Spencer wrote:

My chief reason for ranking Meyerbeer high is that he combines better than any composer I have heard, the two requisite elements in fine music—dramatic expression and melody. In the scene between Raoul and Valentine in *Les Huguenots*, he succeeds in doing that which Wagner tries to do, and, as I think, without success.

Notwithstanding all that has been said against him, I shall continue to applaud Meyerbeer until there is shown to me some work in which truth of expression and melodic quality are better united than they are in Robert, *toi que j'aime*.

Spencer backs up his opinion of Meyerbeer by quoting Liszt and Heine:

At one time Liszt maintained that Meyerbeer stood head and shoulders above the rest; while Heine wrote: "By this work (*Les Huguenots*) Meyerbeer has won, never again to lose, his citizenship in the eternal city of fine minds, in the Jerusalem of celestial art." At present his name is scarcely heard.

This last sentence has a touch of sadness in it. Perhaps the old man forgot that he heard Meyerbeer's operas when he was fifty years younger and had a brilliant and sympathetic companion at his side. Those conditions often make a difference "when the heart is young."

Marion Andrews Big Courses

The Marion Andrews Concert Bureau, of Milwaukee, Wis., announces special attractions, dates to be announced later, for the coming season: John McCormack, Ignace Paderewski, Geraldine Farrar, Rachmaninoff, Schumann Heink, Fritz Kreisler and the Ukrainian Chorus. At her concert course at the Pabst Theatre, Milwaukee, Wis., Miss Andrews will present on October 21 Fiodor Chaliapin; November 2, Vladimir de Pachmann, and December 7, Frieda Hempel; Heifetz will play on January 4; Tito Schipa, billed as "the prince of the recitalists," will sing on February 3, and the course will close on March 1 with Anna Pavlova.

Miss Andrews has also announced her Kenosha artists course. The soloists this season will be Sigrid Onguen, who will open the course on Monday evening, October 15. The next concert will be given by Lionel Tertis on Monday evening, November 19. On Monday, December 3, the Flonzaley quartet will return to Kenosha by popular request. On Monday evening, January 7, de Gorgoza will furnish the program; January 21, Percy Grainger will give a piano recital and the course will be closed on Monday evening, February 11, by Tito Schipa.

Marion Andrews Concert Bureau also announces its Racine artists course, to be given at Racine, Wis., this coming season. Mme. Galli-Curci will open the course on October 30. The next concert will take place on December 11, when Efrem Zimbalist will play, and Josef Lhevinne will close the course on Friday evening, February 15.

N. Y. Symphony to Give Beethoven Cycle

Walter Damrosch, conductor of the New York Symphony Orchestra, will present next season a Beethoven cycle in which all the nine symphonies will be given in chronological sequence in six of the regular Thursday afternoon and Friday evening subscription concerts in Carnegie Hall. Besides the symphonies Mr. Damrosch's plan includes the performance of other Beethoven works, both vocal and instrumental. The concerts will be kept within the two hour limit, but following the regular program other smaller Beethoven compositions will be presented in a twenty minute postlude. The dates for the Beethoven cycle are as follows: November 8 and 9; November 22 and 23; January 3 and 4; January 10 and 11; January 24 and 25, and January 31 and February 1.

Lydia Ferguson on Short Tour

An addition to the concert attractions of 1923-24 appears in the return of Lydia Ferguson from a two and one-half year tour of Europe, where she gave concerts in England, Switzerland and Czechoslovakia.

As the niece of President Masaryk, Miss Ferguson had access to the folk songs and music of the new Republic, and has added these to her repertory. Wearing the gorgeous original costume of Slovakia, a gift from President Masaryk, Miss Ferguson appeared in recital at Aeolian Hall in London just before her return to America and won praise from the critics there in the same enthusiastic vein as her latest New York recital brought.

August 30, 1923



(Photographed for the Musical Courier by Clarence Lucas.)
HERBERT SPENCER'S LONDON RESIDENCE

tone not suggestive of effort: the muscular strain required must be actually or apparently unconscious. But singers, professional and amateur, rarely fulfill this requirement, since, usually, their voices are not sonorous enough. It results that the musical effect is vitiated in a double way: the tone is not of the right quality, and the listener's disagreeable sympathy with the singer's exertion, deducts from the pleasurable consciousness, even if it does not produce a displeasurable consciousness. Hence the unsatisfactoriness of nearly all singing.

All concert goers know that most singing is unsatisfactory. Spencer has tried to show the reason.

NOT INFALLIBLE.

Spencer also had the temerity to criticise Shakespeare and Beethoven in the self-same paragraph.

The judgment of his devoted admirer Ben Jonson, who, when told that Shakespeare never blotted out a line, remarked that he would have done better to blot a thousand, is probably nearer the mark than the judgment now current, which implies the belief that everything he wrote is good. For to any one unswayed by fashion, it is manifest that amid the great mass of that which is supremely excellent, there are many things far from excellent. Much the same may be said of Beethoven.

If the MUSICAL COURIER had said in 1902 that there were many things which are far from excellent in the music of Beethoven our office would have been inundated with letters of protest. Today most musicians probably agree with Spencer. Even today Spencer is a little in advance of many musicians and music critics, as the following sentences show:

Considered as a work of art, the symphony has no natural coherence. Further, it seems that since in the choice of pieces to form

Frederick Gunster.
TENOR

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Cincinnati Conservatory Activities

Plans are being laid by the Cincinnati Conservatory of Music for the competitive scholarship examinations to be held during the first week of September. A limited number of scholarships granting free tuition in major subjects are being offered. They are not confined to any one department but preference will be given to qualified candidates for the School of Opera which has achieved such a notable reputation for itself through the fine results obtained by its director, Ralph Lyford. Applications for examination should be made to the conservatory on or before September 1. Proper blanks will be sent on receipt of request.

The co-operation of the School of Opera at the Conservatory of Music and the Zoo Opera Company is manifested in the large number of minor roles taken by active students from the conservatory. Thirteen students have thus participated. Miss Baur always gives the Zoo Company the free use of Opera Hall for the preliminary rehearsals, and for the entire week preceding the opening of the season gives up the concert hall of the conservatory for the orchestral rehearsals. The Zoo chorus is also made up largely of conservatory students.

The Cincinnati Conservatory has added two important members to its teaching staff for the coming season and there is a possibility that some of the scholarships awarded will be under these new teachers. They are Berta Gardini Reiner, wife of Fritz Reiner and daughter of Etelka Gerster, a coloratura soprano of international note; and Emil Baré, formerly head of the violin department of the National Conservatory of Budapest, and concertmaster of the Chicago Symphony Orchestra under Theodore Thomas.

Vivian Breaks, who received her collegiate diploma in voice at the Cincinnati Conservatory last June, has been engaged as vocal teacher at the Florida State College for Women.

Ella Daganova is now in New York as premiere danseuse of the Strand Theater ballet. Her classes in ballet dancing and pantomime reopen on September 4.

Marguerite Melville Liszniewska, and her husband, Karol Liszniewski, are spending the summer at Aurora on Lake Cayuga, N. Y. Mme. Liszniewska had her most successful and largest master class at the conservatory last year.

The conservatory has recently been favored with a visit from its graduate, Donald Kissane, who reports splendid success at Cornell College, Ia.

Mrs. Forest G. Crowley, who is in charge of the Public School Music Department of the Cincinnati Conservatory, has left for her home in Columbus after the most strenuous and largely attended summer session ever held at the conservatory. During her short vacation she will visit several institutes for the discussion of progress in musical education and will return September 4 to reopen the department.

Louis Saverne, of the artist faculty of the piano department, is spending his vacation near Pittsburgh, Pa.

Jean Verd and Jean ten Have are both in Paris visiting their families.

Mrs. Edgar Stillman Kelley has been spending the last several weeks on the Pacific Coast, visiting friends and relatives in San Francisco and Portland. In the latter city she was an active representative at a convention of women's colleges.



A group of the 1923 summer school students and faculty on the steps of the Concert Hall of the Cincinnati Conservatory of Music. The photograph includes only a third of those in attendance at the largest summer session of this conservatory.

Mr. and Mrs. Dan Beddoe, Mr. and Mrs. John A. Hoffmann, and Mr. and Mrs. Morris Wickersham have all gone to the New Jersey coast resorts for their well earned vacations.

Robert Perutz, who has shared duties of the violin department with Peter Froelich during the popular summer session, has gone to Asheville, N. C.

Other members of the conservatory faculty who are enjoying this mountain resort are: Mrs. J. B. Benton, Opie Prewitt, Thommie Prewitt Williams, Burnet Jordan, Paul Ferguson, and Leo Polkskie, the conservatory piano prodigy.

Heimann Winston, violinist, pupil of Robert Perutz, has sent word of his appearance on July 28, at the Greek Theater of the University of California in Berkeley. The press was united in his praise.

A graduate of the conservatory who recently visited Cincinnati is Lucille Skinner, head of the music department of the Mississippi State College.

Mr. and Mrs. Marcian Thalberg have just left Cincinnati for Harbor Springs, Mich.

Dr. and Mrs. George A. Leighton have gone to Cleveland, Ohio. Mr. Leighton will return shortly to lay out the revised program for the ensuing year in the department of harmony and counterpoint.

Ottlie Reimiger has gone to her home in Vienna for her summer vacation.

Edwin Idele visited the conservatory after spending the summer teaching violin at Andalusia, Ala. He was associated there in a summer school with two former students of

the conservatory, William Melvin and Dwight Anderson. These young men have established a successful summer school and are going to continue and enlarge their work next season.

D. R.

Another Concert Tour for Calvé

Mme. Calvé will return to America this coming season (her third consecutive season since 1921), her first appearance being in New Orleans in the second of the series given by J. Eugene Pearce. Mme. Calvé is due to arrive in New York October 20. She is at present at her Chateau de Cabrieres in Southern France.

Out-of-Town Managers

The week before last the following managers were in New York: S. E. Macmillen, manager of the St. Louis Symphony Orchestra; Elizabeth Cueny, also of St. Louis; Katie Wilson-Greene, from Washington, D. C.; John I. Donovan, of Lowell, Mass.; W. A. Albaugh, of Baltimore, and Louise Mercer, of Jackson, Tenn.

Kraft to Sing Messiah in Chicago

Arthur Kraft, tenor and soloist of St. Bartholomew's Church, has been engaged by the Apollo Club of Chicago for a Christmas presentation of The Messiah, on December 24.

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Season Draws to Successful Close

Ravinia, August 25.—Unfortunately this reporter had to be absent when Andrea Chenier had its first performance this season. The consensus of opinion was that the performance reached the peak of the Ravinia entertainment this season. The press was unanimous in its praise and Giacomo Lauri-Volpi in the title role won eulogies seldom given any operatic artist. His triumph was complete and he found in the role the best vehicle to display his gorgeous organ to best advantage. He acted the role with much enthusiasm. Florence Easton sang gloriously and acted convincingly the role of Maddalena, sharing equally in the esteem of the public. Giuseppe Danise was Gerard. According to the critic of the Chicago Tribune, it was the best performance of the part that he had ever heard, though there have been other noted baritones who have sung it in the past. A better tribute could not be paid any baritone, as two celebrated Italian artists were heard in this role at the Auditorium with the Chicago Opera. Ina Bourskaya made a hit in the small role of Madelon. Gennaro Papi was at the conductor's desk and to him, it is said, was due, in a large measure, the great success of the night, as with his orchestra, he made the Giordano music sound better than it is in reality. Advised by many friends not to miss the second performance, this reporter will be on hand Sunday night, August 26, when the opera will be repeated.

ORCHESTRA PROGRAM, AUGUST 20.

The soloists at the weekly Monday night orchestra program were Marion Telva, Philine Falco and Virgilio Lazzari. Miss Telva sang the aria O Don Fatale from Verdi's Don Carlos and Lazzari sang the Piff Paff aria from Meyerbeer's Huguenots.

LAKME, AUGUST 21.

Lakme was repeated with the stellar cast heard previously and so well headed by Grazia Pareto, superb in the title role; Schipa a matchless Gerald and Leon Rothier a forceful Nilakantha.

LE CHEMINEAU, AUGUST 22.

Xavier Leroux's opera had its first performance this season at Ravinia on the coldest night of the summer, but all those who witnessed it were quickly warmed up by the vigor the artists threw into their work and the enthusiasm Hasselmans put into the score. There are performances that remain engraved on the memory, leaving an imprint, and among them can be counted that of Le Chemineau. It was a glorious night for Ravinia, a glorious night for the artists who appeared on this occasion and a glorious night for Louis Eckstein and his associates. Ina Bourskaya came into her own as one of the great dramatic singers of the day as Toinette. In this part she overshadowed everything she had ever done since coming to America, with the Russian Opera two years ago. Since then she has had many appearances and has won big successes and recognition at the hands of the American public. She has pleased some critics and displeased others, but as Toinette, the verdict was unanimous—one of the highest praise and this was right, as a better interpretation or singing of the part could not be asked or expected. This reporter has never been over enthusiastic about Miss Bourskaya's art, which he always considered exotic, and therefore difficult to understand. Her interpretation of Toinette, however, brought tears into his eyes. Her acting was so simple, so realistic, so uncommonly good, that publicly this reporter thanks the Russian artist for an evening of great enjoyment. If histrionically her Toinette had every ear-mark of genius, her singing left nothing to be desired. Her voice had never sounded so round, and so mellow as in this opera. Her full-throated tone had the bigness of a dramatic soprano, subdued at times to a whisper that could be heard in the most remote corner of the pavilion. Her French diction was excellent, every word could be understood. She made a big hit and though not officially or otherwise informed, it may be stated that she will come back next season with the Ravinia Opera.

Company. An artist who can thrill an audience as Miss Bourskaya did on this occasion, has in her all the material from which big stars are made. Bourskaya did not find herself in the eyes of this reporter until she sang Toinette, but her achievement in this role permits the prediction that soon she should occupy a unique place among the dramatic singers of the day. She is a big personality. The same artists heard last year in the other roles, were again cast this season, with the exception of Desire Defrere, who sang the role of Thomas, a secondary role which he made quite funny. Giuseppe Danise re-appeared in the title role which he sang and acted gloriously. Here is an artist in the best sense of the word, one whose increasing popularity is easily understood. He made another big hit as Le Chemineau and deserved the thunderous plaudits of the delighted audience. Leon Rothier was excellent in the role of Francois. He sang and acted it in a manner that revealed a great artist and a fine singer. Louis Hasselmans read the score admirably. He conducts very well or very poorly. There is no

ence, which mingled its shouts of bravo with stamping of feet and waving of handkerchiefs.

ROMEO AND JULIET, AUGUST 23.

Romeo and Juliet was repeated with Pareto and Schipa as the two lovers, on Thursday evening, and the balance of the cast was similar as that heard at the first performance last week.

PAGLIACCI AND TALES OF HOFFMAN, AUGUST 24.

Pagliacci and the doll scene of Tales of Hoffman was the bill for Friday night. In Pagliacci, Rethberg, Kingston and Ballester repeated their former success in Leoncavallo's opera and in Hoffman, Lucchese, Tokatyan, Bourskaya, d'Angelo and Defrere sang their customary roles, with Hasselmans conducting.

L'ELISIR D'AMORE, AUGUST 25.

The last but one week of grand opera at Ravinia came to a happy conclusion with a repetition of L'Elisir d'Amore, in which Pareto, Schipa, Ballester, Ananian and Maxwell found the same success that was theirs at other performances of Donizetti's popular and tuneful opera. RENE DEVRIES.

Philharmonic Season Very Promising

In spite of the handicap of an increased expense for adequate rehearsal, the Philharmonic plans for the coming season, which will open on Thursday evening, October 25, include a goodly number of novelties. One of the works which comes under this heading is the Mozart concerto for oboe, clarinet, bassoon, horn and orchestra, which will receive its first Philharmonic performance next season under the direction of Willem van Hoogstraten. Later European composers will find representation in Kornauth's Elegie, Moussorgsky's prelude and his suite entitled Pictures from an Exposition, and Stravinsky's Le Sacre du Printemps. Among the American works to receive a first presentation will be Felix Borowski's prize-winning tone poem, Youth, and two new works by young Eastern composers.

The Philharmonic will give seventy subscription concerts at Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music; ten concerts in a series for students at Carnegie Hall; and sixteen concerts out of town. In addition to the foregoing the membership concerts which have become a Philharmonic institution will be given as usual at the Waldorf-Astoria hotel.

At the present time Willem van Hoogstraten is about to enjoy a brief vacation after a week's visit to Philadelphia as guest conductor, following his season at the Stadium which has just closed; Henry Hadley is in San Francisco, where he went to conduct his own compositions for the Bohemian Club of that city, and Willem Mengelberg is inspecting scores in the seclusion of his summer home in the Engadine.

Philharmonic office reports state that the coming season looks most promising in the subscription department, subscriptions to date exceeding last year's up to the same time.

A Musical Treat at Ellis Island

In order to entertain the great number of immigrants who are detained at Ellis Island, a special committee is regularly holding concerts for their exclusive and sole benefit. Chevalier C. de Lancellotti, M. B. E., was asked to give one of these concerts and did so on August 22.

Of course a concert organized by Chevalier de Lancellotti, who is a member of the British Empire and pianist to the King of England, and whose name is well known for the many thousand concerts he has given both in Europe and America, guaranteed a most enjoyable feature to an audience of nearly 2,000. The concert was, in fact, a huge success, the Chevalier being enthusiastically greeted. He was assisted by Lula May Doward, Lucille Salzberg, Thomas H. Ryan, Goldwin Stewart and Leon Goldman, all of whom won real success and were loudly applauded.

Warlich Marries Again

Reinhold Warlich, known here a number of years ago as a Lieder singer, was married on August 21 at the City Clerk's office, to Hertha von Turk-Rohn, of Vienna. Mr. Warlich's first wife, the widow of Edward Judson Ovington, divorced him in Paris in 1917.

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Some of the Stars that will Shine in The San Carlo Operatic Firmament!



(1) Sofia Charlebois, lyric soprano, Edwin F. Townsend Photo; (2) Carlo Peroni, musical director, Photo © Underwood & Underwood; (3) Marie Rappold, dramatic soprano, Photo © Mishkin; (4) Gaetano Tommasini, tenor; (5) Josephine Lucchese, coloratura soprano, Photo by Lumière Studio; (6) Manuel Salazar, tenor; (7) Dorothy Jardon, soprano, Campbell Photo; (8) Charles E. Gallagher, basso, Photo © Underwood & Underwood; (9) Anna Fitzliu, lyric soprano, Photo © Mishkin; (10) Fortune Gallo, im-

presario, Photo © Underwood & Underwood; (11) Tamaki Miura, famous Japanese soprano, Daguerre Photo; (12) Mario Valla, baritone, White Photo; (13) Consuelo Escobar, lyric-coloratura soprano, Apeda Photo; (14) Colin O'More, lyric tenor, Photo © Elzin Studio; (15) Anne Roselle, lyric-dramatic soprano, Photo © Elzin Studio; (16) Stella De Mette, mezzo soprano; (17) Andreas Pavley, dancer, Moffet Photo; (18) Blanca Saroya, dramatic soprano, Goldberg Photo; (19) Serge Oukrainsky, dancer, Moffet Photo.

Mary Browne Pleases North Adams Audience

On June 29, at the Drury Auditorium, North Adams, Mass., Mary C. Browne, mezzo soprano, who delighted a large audience in New York last winter, offered an interesting and varied program. Her success in her home city duplicated that which followed her Aeolian Hall recital. She sang three Handel selections, the Cherubini Ave Maria, and other numbers by well known composers, such as Brahms, Wolf, Josten, Horn, Carpenter, Leoni, Strickland and Hageman. The newspapers were most enthusiastic over her performance and said much in favor of her excellent voice.

The North Adams Transcript stated that, "Mary C. Browne delighted a large and appreciative audience of music-lovers last night with a beautifully rendered and happily chosen program of songs. Seldom is it given to an audience to enjoy so finished and so satisfying a performance, and expressions of praise and unstinted commendation were numerous after the recital. Miss Browne's delivery of such a widely varied program of songs with unfaltering sureness in the most difficult passages, brought forth exclamations of unbounded appreciation and approval from her auditors."

The North Adams Herald said: "It was Mary Browne's night, and the welcome which was accorded her must have been gratifying indeed, for there was not a moment during the rendering of her program when her audience was not with her in its anticipation, in its realization and in its appreciation, as indicated by its hearty applause following every song number and frequent demands for repetitions."

Miss Browne's plans for the coming season include her appearance in Lieder programs and folk song lecture recitals, under the management of Ernest Briggs, Inc.

The Garrigue Studios Reopen October 1

After a very successful season, Esperanza Garrigue closed her studio in the Metropolitan Opera House building on July 1, and will reopen them on October 1. She has been spending part of her vacation at Woods Hole, Mass., as a house guest of Frances Crane Leatherbee, daughter of Charles Crane. Woods Hole is a most unusual place and attracts many interesting persons of every avocation. Besides the beautiful estate of Charles Crane, the Great Marine Biological Laboratory is situated there.

Every teaching period of Mme. Garrigue has been taken for the season of 1923-24. All additional applicants will study with Mme. Garrigue's first assistant teacher, Maria Verda, who prepares all voices for her. Mme. Verda's pupils have the opportunity of free consultation every Saturday at twelve o'clock by Mme. Garrigue for Mme. Verda's studio is also in the Metropolitan Opera House building. Mme. Verda's pupils also have the privilege of attending Mme. Garrigue's operatic class which is held once

a week, and can take advantage of the concerted work of this class. They are also entitled to be members as soon as they are musically fit.

This operatic class meets every Thursday evening and is an honor class. In other words, there are no fees charged, the class being free to the madame's ambitious pupils. Once a month the artist-pupils give recitals for this class. For the coming season Maurice Lafarge will be at the piano for the French repertory, Bimboni for the Italian, Hans Morgenstern for the German, and Richard Hageman will again be general director. Fred Schattuck has charge of the oratorio classes.

Summer Notes of Mr. and Mrs. Ross David

Mr. and Mrs. Ross David are conducting summer classes at Waterford, Conn. David Carlyle, a tenor from New London, is taking the teachers' course, and a recent pupil of Lierhammer has come from London and will continue under Mr. David's tutelage while in this country. Peggy Pates recently returned to New York to accept an engagement in musical comedy. Thamzine Cox, of Harrisburg, who is studying at Waterford for the month of August, assisted Mr. David in a memorial service for the late President Harding at the Oswegatchie Casino on Friday evening, August 10. Mrs. David furnished the piano accompaniments for this service.

Evalina Benn Presents Pupils in Recital

Evalina Benn, of New York City, presented her artist-pupils at a recent concert. Those taking part were Lenore Matson, Frank McGrail, Margaret Weisenberg, Kathleen Rigney, George O'Hara, Ada Raskin, Michael O'Halloran. There were two assisting artists, Lorretta O'Connell and Eben Rogers, who offered recitations.

More Engagements for the Letz Quartet

The Letz Quartet, the members of which have been annual visitors in the South for several seasons, will make another tour there in early April. On this tour they will play at Anderson College, Anderson, S. C., on April 14. Another date signed for The Letz Quartet last week is for a concert at Highland Hall, Hollidaysburg, Pa., on March 14.

Gabrilowitsch Booking for 1923-24

Besides his several recital appearances in New York this coming season, Ossip Gabrilowitsch will be heard as soloist with the Philharmonic Symphony and the State Symphony orchestras. Mr. Gabrilowitsch has been engaged also for one of the subscription concerts of the Society of the Friends of Music.

Erb Completes Term at New York University

Enthusiasm, the warmth of which was a personal tribute to his ability, marked the conclusion recently of the work of John Warren Erb as conductor of the chorus and orchestra and teacher of orchestral conducting in the department of music of New York University Summer School. A large audience was attracted to the auditorium of the University Library for the concert presided over by Mr. Erb on Thursday evening, August 2, when the audience joined with the members of the school in giving the conductor an ovation, manifested in applause, repetitions of several of the vocal and orchestral offerings, and floral tributes.

With excellent shading power, and precision of attack and release, the chorus of 180 voices gave two groups of oratorio selections by Bach, Mendelssohn, and Gaul, varied by a modern group, including Goin' Home arranged by Fisher from Dvorak's New World symphony, a Scotch folk song, and Hadley's The Song of the Marching Men. Incidental solos in the choral numbers were sung by Bertyne NeCollins and Fallie F. McKinley, sopranos, and Alois Havrilla, baritone.

The orchestra, recruited from members of the summer school, played compositions of Haydn, Tchaikowsky, and Delibes with surprising excellence, considering the brief time available for rehearsals during the six weeks' summer session. The responsiveness of both chorus and orchestra to their conductor testified to the success with which Mr. Erb had welded these individuals, gathered from all parts of the country, into a unified and musically organization through his pleasing personality and natural leadership.

A second concert, given in the auditorium of the school at Riverdale, again demonstrated the work of the orchestra, under Mr. Erb, repeating some of the numbers from the preceding concert, and adding the Rakoczy March, Entr' Act of Massenet, and other selections. Groups of songs were sung by Mary Hopple, contralto, pupil of Mrs. NeCollins, and Darl Bethmann, pupil of Mr. Erb, who laid aside his baton to play the accompaniments for both singers. Both pupils were warmly received and encored.

The session which ended two weeks ago concluded the second season for Mr. Erb as a member of the faculty of the New York University Department of Music, his success last year leading to a reengagement.

Mr. Erb will spend the remaining weeks of the summer at Lake George, where he maintains a summer studio at Bolton Landing for voice training and the preparation of song recital programs.

Alice Garrigue Mott Enjoying Vacation

Alice Garrigue Mott is spending the summer in the National Parks of the United States and Canada. She will re-open her New York studio on September 10. All her time is booked for the season 1923-24.

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Jessie Fenner Hill Vacationing

After a long and arduous season of professional activity, Jessie Fenner Hill, the New York singing teacher, left on July 26 for Averill Park, N. Y., where she will spend the balance of the summer in rest and recreation. Heretofore she enjoyed a vacation of three months' duration, but demands by numerous pupils necessitated her stay in the metropolis this summer for a longer period.

Mrs. Hill will reopen her studio in the Metropolitan Opera House building, 1425 Broadway, on September 10. In addition to retaining her last year's class, new pupils have already been enrolled for the coming season.

Among Mrs. Hill's pupils who have successfully appeared at public performances, mention must be made of the following: Julia Silvers has been re-engaged for her role in the Greenwich Village Follies; Josephine Martino will go on tour in concert this fall; Amelia Coleman was re-engaged as contralto soloist of the Emory Methodist Episcopal Church, Jersey City; Mary Leard is substituting in St. Bartholomew's Church this summer, and Harold D. Bonnell continues with the Calvary Baptist Church, Plainfield, N. J. (his fifth consecutive season there).

La Forge-Berumen Pupils in Class Recital

Ernesto Berumen presented four of his piano pupils, and three studying with both Mr. La Forge and Mr. Berumen, in a class recital at the La Forge-Berumen Studios on August 10. Helen Julia Smith played the Preamble by Bach in the Berumen edition with clear technic and fine rhythm. Agnes Bevington gave an interesting rendition of the ballade in D minor by Brahms, displaying excellent pianistic qualities. Louise Mercer, unusually gifted, was heard in the Meditation by Tschaikowsky. Eleanor MacCormack gave pleasure with the Polichinelle by Rachmaninoff, and Ruth Russell played the May Night by Palmgren with imagination. Maude Stewart presented an interesting group of modern compositions by Deems Taylor, Goossens and

Moussorgsky. The Hurdy-Gurdy Man by Goossens was given with such charm that it proved to be one of the best numbers of the evening. Anne Wolcott displayed brilliancy and temperament in two numbers, Cracovienne Fantastique and Paderewski and polonaise by MacDowell.

Francis J. Armstrong Visits California

Francis J. Armstrong, violinist-teacher, of Seattle, Wash., is now visiting in California with Mrs. Armstrong. Recently this well known teacher closed his special summer course which was attended by prominent musicians of the nearby cities, many of them coming from Oregon and Montana. He will re-open his studio after September 4.

One of his most notable achievements is the organizing of the Armstrong Trio, with Mr. Armstrong as violinist, George Rogovoy as cellist, and Liborius Hauptmann as pianist. This organization has been most favorably received since its inception, and it has a management which will book it for an interesting tour next season.

While Mr. Armstrong's master class was being conducted this summer, he presented many artist-students in recital. Among these were Edith Rogers, Ernest Jaskovsky and Margaret McCulloch Lang. There were numerous other recitals introducing his students of the violin classes.

Frances Gottlieb Sings Mana-Zucca Songs

Another ardent admirer has been added to the already long list of artists who are programming Mana-Zucca's compositions. Miss Gottlieb is the possessor of a magnificent soprano voice and many musicians have predicted a great future for her. She is one of the soloists of Temple Emanuel. This winter she will be heard in concert and will sing the following songs by Mana-Zucca: In God We Trust; Rachem; Ah, Love, Will You Remember; Sleep, My Darling; Nichavo, and The Big Brown Bear. She will appear at the first concert given by the Society of American Music Optimists.

Los Angeles Philharmonic Season Plans

A brilliant season is in store for patrons of the Los Angeles Philharmonic Orchestra, what with a scintillant array of soloists, new works added to the repertoire, the appearance of a distinguished guest conductor and the added interest due to the presence of new players in the orchestra itself.

Conductor Walter Henry Rothwell has been busily engaged during the summer studying new scores and there have been some thirty-two new works added to an already comprehensive library.

The soloists include Claire Dux, soprano; Mme. Olga Samaroff, pianist; Albert Spalding, violinist; Sophie Braslaw, contralto; Sylvian Noack, violinist, concert master and assistant conductor of the orchestra; Pablo Casals, cellist; Erno Dohnanyi, pianist; Helen Teschner Tas, violinist; Elena Gerhardt, mezzo soprano; Joseph Schwarz, baritone, and Rudolph Ganz, pianist and conductor of the St. Louis Symphony Orchestra, who will appear in the dual role of piano soloist and guest conductor.

There have been some notable acquisitions to the playing personnel of the orchestra too. Alfred Brain, the new first horn, is an Englishman, who has been identified with the New York Philharmonic since coming to this country. Alexander Roman, of the first violin section, was formerly concert master of the Imperial Orchestra of Moscow and has been with the Eastman Orchestra, of Rochester, in this country; Fritz Gaillard was formerly first desk cellist with Mengelberg's orchestra at Amsterdam, while Benjamin Klatzkin, the new first trumpet, formerly held a like position with the Minneapolis Symphony Orchestra.

New Dates for Gay MacLaren

Dates have recently been closed for Gay MacLaren at Erie, Penn.; Brooklyn, N. Y.; Concord, N. H.; Grand Junction, Colo., and Carbondale, Pa.

STUDENTS AND TEACHERS WHO ATTENDED THE PROGRESSIVE SERIES SUMMER NORMAL COURSE

Photo by Keystone Studio.

This interesting group of 350 music students and teachers, representing thirty different states, took advantage of the Art Publication Society's summer normal course in the Progressive Series of Piano Lessons, held at the Beechwood School, Jenkintown, Pa., under the auspices of the Philadelphia Conservatory of Music from July 5 to August 2. The course was given under the direction of D. Hendrik Ezerman and Arthur Edward Johnstone, assisted by Ruth E. Carmack and Hilda E. Forsberg. It was the largest gathering of piano teachers at such a course ever before given in America. In addition to the regular course of study, recitals were given by Mr. Ezerman, Robert Braun and Marjorie Lowe, and interesting lectures were delivered by Dr. Hollis Dann, director of the Pennsylvania State Department of Music, and Alexander Berne, head of the Alexander Berne Piano School of Newark, N. J. Shown in top picture in the front row are (1) D. Hendrik Ezerman, (2) Arthur Edward Johnstone and (3) P. D. Cone.

**SAN CARLO COMPANY TO HAVE
MANY AMERICAN SINGERS**

New York Season, Beginning September 17, Extended to
Five Weeks

Fortune Gallo is a firm believer in the high quality of the young American singer, which fact will be abundantly evident when the San Carlo Grand Opera Company opens its seventh New York season on Monday evening, September 17, at the Century Theater. More than half of its principals this year are American born and American trained, and in the future Mr. Gallo expects to recruit his company more and more from the ranks of American artists.

A feature of Mr. Gallo's present season will be the Pavley-Oukrainsky Russian ballet, the remarkable dancing of which was one of the chief delights of the performances of the Chicago Opera Association. Andreas Pavley and Serge Oukrainsky, who head the ballet, have created a number of new ballets and divertissements for the San Carlo season and these will have their first presentation on any stage during the five weeks of the San Carlo season at the Century Theater.

The extension of the San Carlo Opera Company's engagement to five weeks was rendered necessary by the extraordinary increasing interest which the metropolitan public has shown towards Mr. Gallo's organization. The advance subscriptions already far surpass those of previous years and there is every evidence that the coming five weeks will prove the greatest popular as well as artistic success of Mr. Gallo's career.

Mr. Gallo is convinced that the spread of the love for

opera among the masses will be greatly enhanced through its support by civic and municipal organizations. An interesting step towards this consummation has been the formation in New York of a committee of one hundred of the leaders in the city's artistic, political, business and religious life. This committee will give its artistic and civic support to the coming engagement at the Century, while in addition similar committees are being formed in the other cities which the San Carlo Company is to visit. By means of these committees the educational and civic value of the San Carlo Grand Opera Company will be emphasized and local pride crystallized around its annual appearances.

The musical directors of the company are Carlo Peroni, Ernest Knoch and Aldo Franchetti, all of whom have won their spurs in the operatic world. They will have under them a splendid orchestra of fifty and chorus of sixty. Among the chief artists of the company are: Anna Fitziu, Anne Roselle, Tamaki Miura, Marie Rappold, Josephine Lucchese, Dorothy Jardon, Sofia Charlebois, Harn Onuki, Ada Paggi, Stella de Mette, Consuelo Escobar, Eida Vettori, Manuel Salazar, Mario Basiola, Mario Valle, Gaetano Tommasini, Colin O'More, Adamo Chappini, Charles E. Gallagher, Pietro Debiasi, Carlo Peroni, Ernest Knoch and others of international fame.

New Witmark Song to Be Broadcasted

The new Fox film presentation *If Winter Comes*, adapted from A. S. M. Hutchinson's book of the same name, will open at the Times Square Theater on Monday, September 3. For use with this picture, F. W. Vanderpool, well known American composer, has written a new song, *If Winter*

comes, to words by William Lee Dickson. On Saturday, September 1, at half past four, as a special preliminary to the New York opening of the picture Station WEAF, will make a special feature of this song, sung by Emily Beglin, soprano, formerly of the Metropolitan Opera Company. Radio fans throughout the country know Miss Beglin, who has broadcasted repeatedly. Mr. Vanderpool, the composer of the song, will accompany her on this occasion.

Clancy to Sing at Teachers' Convention

Henry Clancy, tenor, who has just returned to Fitchburg, after a summer spent at Raymond in the Maine woods in study with Joseph Regnas, the eminent New York instructor, will appear in recital September 4, before the convention of the teachers of the State Normal School of Massachusetts.

Mr. Clancy is the possessor of a voice of rarely beautiful quality, which he handles with a great degree of art and a

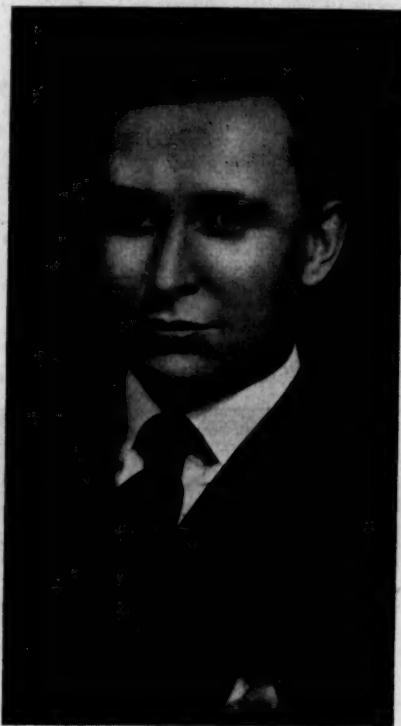


Photo by H. F. Jackson.

HENRY CLANCY

sense of interpretation. His program on September 4 will be the same as that recently given in Raymond, Maine, when he aroused great enthusiasm among an audience entirely made up of musicians, who expressed great admiration for the Fitchburg tenor's performance. From classic oratorio numbers, through old Italian songs, up to modern composers, Mr. Clancy was equally successful. He hopes to find time, in addition to his other activities, to give a limited number of lessons during the winter.

Marion Gillespie Writes New Rose Song

Marion Gillespie, who wrote the lyrics for the song, *When You Look in the Heart of a Rose*, which made such a hit in *The Better 'Ole*, has written another rose song called *The Soul of a Rose*. Byron Gay, who did the music for *The Vamp*, has provided a catchy waltz tune for it and it is going into an early Broadway production.

Max Jacobs Moves Studios

Max Jacobs, violinist-conductor, has removed to his new studios, 226 West Seventieth Street, where he has resumed instruction for the season.

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WHAT MME. GEORGETTE LEBLANC THINKS OF MODERN MUSIC IN PARIS

The Distinguished Artist Making Her First Film—Returns to America in October to Begin Coast to Coast Tour

Mme. Georgette Leblanc (Maeterlinck) will return from Europe early in October, and start almost immediately for the coast where she has been engaged to open the season at the Stage Guild's new Art Theatre in San Francisco on November 1, under the direction of Jessica Colbert. On the morning of November 8, Mme. Leblanc will be presented in Los Angeles as the opening attraction of the new Biltmore Hotel lecture recitals. Several other appearances for Mme. Leblanc are being arranged by Miss Colbert, who has secured the exclusive booking rights for her in California.

Upon the conclusion of her coast tour, Mme. Leblanc will return to New York filling several engagements en route. She will then be heard in Canada and in the East. A Southern tour is being arranged beginning the end of January. In the very early spring Mme. Leblanc returns to Paris for performances of Carmen and Monna Vanna at the opera, with special settings by Picasso.

Mme. Leblanc went some weeks ago to visit her sister, Mme. Fernand Prat, whose estate, the famous old Chateau de Tancarville, about twenty-eight miles from Havre, is one of the historic monuments of France. Here Mme. Leblanc had an entire tower to herself, a wonderful old gray stone structure overlooking the river Seine. Mme. Leblanc recently left the Chateau to begin work on her first picture, *The Enchantress*, which was written especially for her by Marcel L'Herbier, and is being produced under the direction of Marcel L'Herbier Films, Inc. This picture will be shown in America co-incident with Mme. Leblanc's concert tour.

To a MUSICAL-COURIER correspondent who saw her a short time ago in Paris, she had some interesting things to say about the progress of modern music there.

"A great surprise awaited me and also a great pleasure," she said. "The most complex of the young musicians, the most interesting, those who declare that have 'finished with everything' even they proclaim their adoration for Gounod, Bizet and Schubert! They rediscover there something so simple, so clear and so eternal.

"A young master, Roland Manuel, who writes the most advanced criticism of the day suddenly said to me, in speaking of my repertoire: 'I hope that you too have come back to the Serenade of Schubert . . . that immortal work of art!' 'Come back?' I replied, 'I have never left it.' 'And Gounod, Madame?' 'Ah Gounod! In my babyhood my mother used to sing me to sleep with the melodies of Gounod. Later I sang them myself and I sing them still. As to Bizet, I do not think that more beautiful music could be written than certain passages of *L'Arlesienne*.'

"And as my young friend appeared astonished, I explained myself. In the first place, I have never been a slavish follower of the mode in anything. I was like that instinctively from the beginning of my life. Later I decided that this was the only way never to be 'out of date.' Don't you think so? In music I have always composed my programs as a

painter composes a picture . . . with lights and shades, different colors, with perspective, space and air, with calm and also intense emotion, mystery and dramatic suggestion. That is why I have been known in my concerts to pass from Stravinsky to Monteverde, or from Prokofieff to Schubert. And in the choice of my poems I have always had the same idea.

"I have recited Francois Villon along with Jules Laforgue, Ronsard with Malesherbes, Baudelaire with Apollinaire or Remy de Gourmont with Mallarmé. I have had and always

"What are the programs that I am preparing for next season? I will have several unpublished manuscripts which have been written for me . . . I will have the latest songs of Milhaud, Auric, Honneger, Roland Manuel, Poulenc, and others. I will have also, as a rest and a pleasure to my audience, Gounod's *Venise*, and Schubert's adorable *Serenade* . . . for which a young modern has made me a special orchestration . . . and many other melodies of this period. Then I will have also, in spite of the fact that the moderns do not accept it, the eternal masterpieces of Chausson, *Le Temps des Lilas* and *Le Colibri* . . . besides the fine and touching musical impressions written by Reynaldo Hahn to the poems of the divine Verlaine. I will always adore these songs.

"Art is something more than the mode of the moment, and art for the true artist is . . . his heart."

L. B.



GEORGETTE LEBLANC ON VACATION.

Snapshots show Mme. Georgette Leblanc at the old Chateau de Tancarville which belongs to her sister, Mme. Fernand Prat. The Castle, with its famous tower shown in one of the photographs, which Mme. Leblanc had all to herself, is situated twenty-eight miles from Havre on a cliff overlooking the Seine. Just now Mme. Leblanc is engaged in making a moving picture, *The Enchantress*, and she will return to America early in October for a tour which will cover almost the entire United States.

will have a single objective . . . to live myself and to make my audiences live as intensely and as profoundly as possible. To impose a single moment of boredom on those who listen has always seemed to me to be the worst injury one could inflict. Be an artist adored or detested, praised, exalted, or calumniated, he has never the right to leave his hearers indifferent.

De Pachmann Arrives

Vladimir De Pachmann arrived this week on the steamer Majestic for a farewell concert tour. This famous pianist is returning to America after an absence of twelve years. He has been giving a number of recitals in England during the past season.

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ACROSS THE COUNTRY

Bellingham, Wash.—(See Music on the Pacific Slope).

Cheyenne, Wyo., August 13.—Gardiner Hart, son of Mrs. Harold L. Vaughan who is a prominent teacher of piano and organ, was recently the soloist at a musicale at the Zoellner home in Los Angeles. Mr. Hart is the pupil of Ralph Cox.

The First Methodist Church is the only one here which continued choral work throughout the summer. On August 12, a musicale was given by Laura Lee, church organist, assisted by Esther Konkel, one of her organ pupils.

W. L. L.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Houston, Tex., August 13.—Louise Daniel has resigned as organist of the First Presbyterian Church and Mrs. H. R. McLean has been chosen as her successor. The resignation of Miss Daniel was accepted only under protest. Her successor, Mrs. McLean, has acquired prestige accompanying the Kiwanis Glee Club.

The Belgian School of Violin presented Karl Bleyl in a graduation recital August 17. Joseph Bragers, a pupil of Musin, is director of the school.

Rose Osmon, organist and choir director of the Second Presbyterian Church, has returned from Chicago, where she studied with Clarence Eddy at the Chicago Musical College.

Helen Saft, piano teacher, is touring in Germany this summer.

C. D. Grubbs, in charge of music at St. Paul's Methodist Church during the month of August, has been engaged as one of the basses in the choir for next year.

Mrs. John Wesley Graham, director of the First Methodist Church choir, announces that a junior choir will assist the senior choir next year. A male quartet is to be organized also. This will engage in both sacred and secular work.

D. H. R.

Lincoln, Nebr., August 8.—The following teachers presented pupils during the summer; Walter Wheatley, Madame de Vilmar, Jean Schaefer, Alma Wagner, Clara Johnson, A. Movius and Rose Nonit.

Through the efforts of the choir of the Trinity Lutheran Church, O. H. Sunder, chairman, the St. Olaf Choir was heard in concert at the Municipal Auditorium. An immense crowd greeted the singers and enthusiasm ran high. In an interview with the director on the following day he told in an interesting and enthusiastic manner of his methods of procedure. After the reading of the parts and drilling by co-workers, the director takes charge and the real hard work begins. Dr. Christiansen has a musical family following in his footsteps, his son being his assistant entour.

The last number on Mrs. Kirschstein's Great Artists' Course was the St. Louis Symphony Orchestra; with Rudolph Ganz conductor and piano soloist; Frederick Fischer, assistant conductor, and Carolina Lazzari, contralto.

The graduating exercises marking the close of the twenty-ninth year of the University School of Music were held in Temple Theater before a vast audience, presided over by director Adrian Newens. The school symphony orchestra, Carl Frederic Steckelberg conductor, gave an excellent program. Lillian Helm Polley, soprano, delighted with well selected songs.

Havelock, one of the suburbs of Lincoln, had a highly successful music week inaugurated by the music department of the Havelock Woman's Club. Community sings were of particular interest. So much interest was aroused that many clubs throughout the state are following this club's plans.

Carrie B. Raymond's large chorus delighted many hundreds by its presentation of Haydn's The Seasons, in Memorial Hall. Arthur Hackett, tenor soloist, was heard to advantage.

The municipal concerts at Antelope Park are being given by two bands: the Nebraska State band, directed by William T. Quick, and the American Legion Band, with Don Berry as conductor. These are giving satisfaction to throngs of music lovers.

An enjoyable recital was given by E. Herbert McAhan, a pianist of splendid ability, assisted by Walter Wheatley.

Carrie B. Raymond recently sailed from New York for the Canal Zone, to spend her vacation.

Jean Schaefer of the De Vilmar-Schaefer Studios has returned from a European trip.

Thurlow Lieurance and family are summering in Minnesota.

Arrangements are being made by the Matinee Musical to celebrate its thirtieth anniversary this year.

The A Capella Choir directed by J. M. Rosborough gave a vesper song service for the church of the Holy Trinity.

Mrs. Will Owen Jones, of the University School of Music faculty, is spending the summer abroad.

The Bel Canto Chorus, Edith Lucille Robbins, director, has been giving some excellent recitals in Lincoln and suburbs.

E. E. B. L.

Los Angeles, Cal.—(See Music on the Pacific Slope).

Miami, Fla., August 18.—Under the direction of Mrs. L. B. Safford, Mana-Zucca's Child's Night in Song was presented by the Junior Music Club at the Central School auditorium. There were fifty members in the cast, with soloists ranging from five years of age to thirteen. The second half of the program was given by May Patrick's class of aesthetic dancers and concluded with Mana-Zucca's Fireflies by the Junior Music Club. Miss Patrick taught the Firefly Dance which was given after the song. The performance was to benefit the music library fund of the Junior Music Club, and the purchase of Mana-Zucca's Bible-

organ and music composition at Oklahoma Baptist University at Shawnee, Okla.

Walter B. Roberts has been made dean of the fine arts department of Phillips University, at Enid, Okla., succeeding Charles M. Bliss. Mr. Roberts received his training from the American Conservatory, Chicago; Chicago Musical College, and Institute of Musical Art, New York.

A sacred concert was given recently at the Grace Methodist Church by Estha Fonvielle, assisted by the choir. Mrs. D. A. Dawson directed the choral work and Mrs. J. S. Frank accompanied.

An interesting midsummer event was the students' recital given by Alice Buell in her home.

Mr. and Mrs. David Unruh left recently for Pasadena, Cal., where the former will become director of the Chimes Choral Club, and another of the large church choirs of that city. Mr. Unruh was director of the school of music at the Oklahoma City College last year and was reelected to that position this year. He was director of the Shawnee Choral Club, which attracted state wide attention, for three years before coming here. He will conduct a private studio in Pasadena in addition to his choral work. C. M. C.

San Antonio, Tex., August 15.—An impressive service in memory of Warren G. Harding was held on Alamo Plaza, August 10. The Post Office Band played Chopin's Funeral March and the Palace Theater orchestra contributed Schubert's Unfinished Symphony. Mary Jordan, contralto, sang the late President's favorite hymns, accompanied by Walter Dunham.

The Banda Policia (Police Band) from Mexico City, Mexico, gave a short program before passing through the city, recently. The band, numbering eighty-seven musicians, is under the direction of Velino M. Preso. S. W.

San Francisco, Cal.—(See Music on the Pacific Slope).

Seattle, Wash.—(See Music on the Pacific Slope).

Tampa, Fla., August 18.—On August 17 the chorus of the Community Players sang at the Victory Theater before a house packed with attentive, appreciative listeners. This chorus now numbers seventy-one. It is the outgrowth of three years of the earnest, sincere endeavor of some of Tampa's progressive citizens. Earl Stumpf is the efficient director and under his baton this chorus is doing excellent ensemble work that is attracting the attention of the entire community. Betty Parziale, Charles Bretz, and R. G. Lamberston added much pleasure to this occasion. To Charles C. Flemming, the artistic director, is much credit due, also. M. M. S.

Fine Concert at Edgartown, Mass.

Edgartown, Mass., August 17.—A large audience greeted Gina Viafora, a former member of the Metropolitan Opera Company, at the Town Hall on August 13. Mme. Viafora was in splendid voice and made a profound impression by her art and charming personality. The pure beauty of her tones and the interpretative art with which she delivers her songs are striking features of her work. Her program was made up of numbers by Mascagni, Tosti, and a number of American composers. Mme. Viafora was assisted by the Carol Club of Edgartown, who did fine work in their part voice singing of compositions by Lehman, Bond and Starr. Bernard Wagenaar proved himself an excellent accompanist. J. L. C.

Ethel Newcomb Resting

Ethel Newcomb, American pianist, has returned from London and taken up her summer class at Whitney Point, N. Y. Miss Newcomb has received unusually high press praise for her book on Leschetizky, which was brought out last year. It has become a standard reference book in the libraries of the United States and many European cities.

Marcella Craft Back in Munich

Marcella Craft, the charming operatic soprano, who has been abroad for the past two years, recently returned to Munich after a delightful visit in Paris. In the fall Miss Craft expects to spend some time in Milan and Paris.

Campanari Reopens Studio September 17

Giuseppe Campanari, the eminent Italian baritone, formerly of the Metropolitan Opera Company, will reopen his vocal studios at 668 West End Avenue, New York, on Monday, September 17, for the season of 1923-24.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

STATE SUPERVISION OF SCHOOL MUSIC

A Statement on Supervision in the State of Ohio, as Conducted by Nellie I. Sharpe

[Until a few years ago the supervision and teaching of school music was confined largely to the city schools. The rural districts were neglected, and the cultural subjects were practically unknown. The education as carried on by untrained and inexperienced teachers did little more than smooth off the rough edges of ignorance. This account of the supervision and progress of music in the State of Ohio, as conducted by Mrs. Sharpe, is interesting and helpful to supervisors engaged in similar problems.—The Editor.]

It is an established fact that music is now a recognized subject in our public school curriculum, but we have long directed to the cities our efforts in the teaching and supervising of this subject. As you know and have seen by the demonstrations during this conference there is in the State of Ohio some of the very finest music supervision to be found any place in the entire United States. It is not such situations as these that need any attention; but is it not true that music for a long time was just for the favored few, in that our public school music was confined largely to our city systems? We know that we have in Ohio some of the very finest music teaching in the rural schools, but there is no doubt that it is yet a tremendous and unsolved problem for us. This paper concerns itself with our rural school music problems in Ohio.

We are all agreed, I am sure, on the first big truth that the children in the rural school districts need music in their schools, in their homes, and in their lives, as probably no other class does. To be sure, they have in this day more opportunity than ever before to hear more music with the aid of the various mechanisms to bring it to them, but they need the real contact with good music, the actual expression of it, and participation in it. The parents in the homes need music and the community at large will feel the influence of the real live music teacher and supervisor. These conditions as they exist and our program to meet them, I propose presenting briefly under the following heads in this paper:

1. Conditions as they actually exist in Ohio—The Problem.
2. Plans we have in operation or under way.
3. Plans for the future.

We always need theorists and philosophers, but we also need the people who will face conditions as they actually exist. In Ohio one of our first steps has been to find out the true condition of the teaching of music in the rural schools.

In a recent survey we have discovered a vital fact which I believe will surprise you, as it did us. We have in Ohio eighty-eight counties and the following report is from forty-nine of these representing all parts of the State. In these

forty-nine counties there are 3,315 one-room schools, and music is taught in 204 of these 3,315. To put it differently, suppose each one of these 3,315 schools has enrolled an average of 15 pupils. Three thousand pupils are getting musical instruction as against 46,000 receiving none at all. This means that in the great State of Ohio slightly over six per cent. of our one-room schools are meeting their obligations in the teaching of music. When you know that the State of Ohio is rated about twelfth from the top in education, and among the very first in centralized schools, we can readily guess at the state of rural school music in the country at large. I am wondering if you who teach in the cities and villages have the problem of children each year entering your school from these many rural schools without any musical training whatever.

We are confronted, thus, by our second point: "What plans have we under way?" Last fall we asked the county superintendents to see that their teachers in all schools, one-room, two or three rooms, or consolidated, taught a list of certain old songs. This, of course, was just to start the community song spirit, to get everyone singing. The response to this was very splendid.

We also inaugurated a State music memory contest. We know now that the time for this was shorter than it should be, but it was the best we could do then, and it has accomplished the desired effects enumerated below:

First, where there is no music in the schools the children and parents are asking that music be taught in their schools; second, where music is only a half-way subject it is being given much more attention; and, third, it has gotten everyone working on the same program, even though for short time, and has literally filled the air with good music.

We are also urging the county superintendent to place a music teacher in every district and most of all to appoint a county supervisor over the entire county system. A county supervisor means organization. It makes it possible to plan and carry out a real music program in vocal, as well as in instrumental music. We want the children in these county districts to have the advantages of the same educational opportunities that the children in the city have. It is their right and heritage. We must take into account economic conditions, crowded programs, bad roads, short school terms, and numerous other difficulties. But we intend to make a program which will fit this situation. Equipping these schools with efficient grade teachers as well as capable music supervisors is also part of the big problem. Making the children and their parents, the taxpayers, see the need of such a program is another problem. You might think that making the county superintendent see the advantages of music in the rural school curriculum would be difficult, but that seems to be our least problem. But making him see it and getting it are two different problems. We have had community "sings," children's class demonstrations, and all-county orchestras come together for teachers' meetings or civic meetings where the parents and school boards can see the children enjoying the advantages of a musical education. If their children do have this opportunity they are proud, and if their children do not have this opportunity they imme-

diately want to give it to them. In these various ways we are "selling music" to the county school districts.

My third and last point: "Briefly, what of the future?" I am glad to tell you that a county program for music is even now in process in several counties and the prospect for the next year looks exceedingly splendid. We want more counties and eventually all counties to have the music program such as is being carried out in Medina county, Ohio, and of which Mr. Burns will tell you in detail.

Finally, we must not omit any effort, however great, to bring into the lives of these children this great message of music. We, in the State Departments of Education, know that it means untiring work, but we also know it is worth every effort, for the children in our rural schools are a great per cent. of our future citizens and they need, as does the whole world, *MUSIC*.

Gustave L. Becker Takes Vacation

Having completed a summer normal course with fifteen pupils, Gustave L. Becker is now taking a much needed vacation at Mt. Pleasant, N. J. Mr. Becker's fall season will open on September 10.

Pauline WATSON

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ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, September; Wichita, Kansas, October.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

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IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas, September.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CARRIE MUNGER LONG, 808 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, Sept. 12.

MRS. WESLEY PORTER MASON, 6011 Worth Street, Dallas, Texas; Fall class starting Sept. 3d.

LAURA JONES RAWLINSON, 61 North 16th St., Portland, Ore.

VIRGINIA RYAN, 311 W. 86th St., New York City.

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**Concerto Recital an Excellent Climax to
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A fine performance of the Schumann A minor and Liszt D major concertos by Jenny Rabinowitz and of the Brahms D minor concerto by Alton Jones on Friday evening, August 17, brought to a conclusion the New York summer class of Edwin Hughes, which has been attended by pianists and teachers of reputation from all parts of the country. This final Friday evening recital was the last in a series of eleven, which have served to demonstrate again the remarkable degree of artistry attained by young pianists who have placed themselves under Edwin Hughes' guidance. These two artists, accompanied at the second piano by Mr. Hughes, played with authority, artistic insight and a command of technic that was truly admirable. In addition to the members of Mr. Hughes' summer class, the recitals have been attended by numbers of prominent New York and out-of-town musicians, who have deeply impressed by the exceptional character of the performances.

The pianists who were presented this summer included Jenny Rabinowitz, Matilde Jones, Beatrice Klein, Therese Koerner, Helen Jenks Dietrich, Jewel Bethany Hughes, Solon Robinson, Alton Jones and Sascha Gorodnitzky, and the recitals brought out eight individual programs, an evening

of two-piano music by Mr. and Mrs. Hughes, a program of modern compositions, and the above mentioned evening of concertos. A large number of the most important works in pianoforte literature were given during this series of musicales, including the Beethoven sonatas op. 111, op. 110, op. 31, No. 3, and op. 13; the Schumann sonata in G minor; the Schubert sonata in A minor, op. 42; the Grieg sonata, op. 7; the Bach-Busoni Chaconne; Bach-Liszt prelude and fugue in A minor; Toccata of Schumann, D minor concerto of Rubinstein and numerous other compositions by Chopin, Liszt, Debussy, MacDowell, Brahms, Blanchet, Scriabine, Rachmaninoff, Fannie Dillon and others.

Several of these young pianists have appeared in New York and elsewhere with striking success during the past season. Solon Robinson, who, together with Arthur Klein and Dorsey Whittington, two other Hughes pupils, made his New York debut last season, also appeared as soloist with the Detroit Symphony Orchestra and the American Orchestral Society, and has been engaged by the Kansas City Orchestral Association for an appearance next season, when he will play the Rubinstein D minor concerto. He will also play in New York and Boston. Jenny Rabinowitz appeared recently in a successful recital in Scranton, Pa., and will play there again next season. During the past few seasons seven Hughes pupils have appeared in New York City as soloists with orchestra.

Mr. Hughes left the city immediately after the close of the summer class for Hillsboro, on Lake Champlain, where he will remain until the end of September, preparing his programs for the coming concert season. He will return to New York the first of October, stopping off at Pittsfield, Mass., to attend the Chamber Music Festival on his way

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Photo by Apeda. EDWIN HUGHES

back to the city. Mr. Hughes will devote a great deal more of his time to concert playing next season, while still continuing to teach a limited class of advanced and professional pianists.

Vanderpool Songs on Asbury Park Program

On Monday, August 20, at the Beach Arcade in Asbury Park, N. J., the Patrolmen's Benevolent Association's grand concert was held. It opened with an excellent rendition of Suppe's Poet and Peasant overture by the Arcade Band, under the direction of Simoe Mantia.

Although the concert was held in Asbury Park, policemen from up and down the entire Jersey coast attended the concert, and mingled with the large audience of over 2,500 people. Judging from the way they clapped, policemen are more than a little appreciative of both classical and popular music, for the program was varied, and contained such widely different types as the Meditation from *Thaïs*, exquisitely played by the violin soloist, Sascha Fidelman, and a selection by the band from the latest Cohan success, Little Nellie Kelly.

Emily Beglin was the only soprano soloist at the concert, although the program called for Florence Cavanaugh Pawley. Unfortunately, however, Mrs. Pawley was unable to attend, due to the death of her father on the previous evening, and although the audience was disappointed, the gap was ably filled by Miss Beglin, who sang When Will the Sun Shine for Me, which was received with applause that made it necessary for her to encore with If Winter Comes, Frederick Vanderpool's newest hit, dedicated to A. S. M. Hutchinson, and tied up with the William Fox film of the same name which is to open in New York on September 3.

As usual, Miss Beglin's group was warmly received by her audience, and each of the three songs, Ten Thousand Years From Now, Ernest R. Ball's most recent ballad, June's the Time for Roses, a lilting waltz, by D'Lorah, and Frederick Vanderpool's tuneful love song, Can It Be Love, received its full share of the generous applause which was abated only by Miss Beglin's encore, another of Mr. Vanderpool's successes, Heart to Heart.

Mr. Vanderpool, already so well represented on this program, was surprised to find on the program another of his popular songs, Values, sung by Robert L. Johnes.

Matzenauer Sailing September 4

Margaret Matzenauer will sail from Hamburg on the Reliance on September 4. Soon after her arrival in New York she plans to leave for California.

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VICTOR RECORDS

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Minneapolis Orchestra Attains Its Majority

Elbert L. Carpenter, president of the Orchestral Association of Minneapolis, announces that Arthur J. Gaines who was for ten years manager of the St. Louis Symphony Orchestra and who last season was manager of the City Symphony Orchestra of New York which has been amalgamated with the Philharmonic Society of New York, has become associated with the management of the Minneapolis Symphony Orchestra. Mr. Gaines will have entire charge of the business of the Minneapolis Symphony Orchestra outside of Minneapolis. The orchestra the coming season, which is its twenty-first, will be absent from Minneapolis on tour at different times for twelve weeks between October 15 and June 1. Engagements have already been made for concerts in the following cities: New York City (one week), Kansas City, New Orleans, Omaha, Birmingham, Winnipeg, Madison, La Crosse, Grand Rapids, Columbus, Springfield (Ohio), Urbana, Ames, Grinnell, Webster City, Macon, (Georgia), and Rock Hill (South Carolina).

Carlo Fischer will have charge of the local business in the Minneapolis office, and both Mr. Gaines and Mr. Fischer will carry the title Associate Manager. Edmund A. Stein will as heretofore have charge of the St. Paul concerts of the orchestra. It is interesting to note that the coming season is the twenty-first of the Minneapolis Symphony Orchestra and Henri Verbruggen's first full season as conductor. The management evidently intend to make the coming season notable both at home and abroad. Among the works to be performed in Minneapolis during the season are the Beethoven Cycle, including the Ninth Symphony, and two other notable works new to these concerts, namely Richard Strauss' Heldenleben and Brahms' Rhapsody for male chorus and orchestra. At the latter concert the orchestra will be assisted by the Apollo Male Chorus and Sigrid Onegin, contralto.

A. Russ Patterson Prepares for Fall Opening

Some of the pupils of A. Russ Patterson are doing some interesting things these days. On August 13, Rose Dreeben, soprano, and Robert Johnston, baritone, gave a program and duets at the radio WJZ with great success. On



A. RUSS PATTERSON

Friday evening, August 24, Idelle Patterson, the well known lyric coloratura soprano, gave a program at Haynes Falls, N. Y. She will have her third appearance at the Buffalo Festival this fall. On January 12, she will sing at Columbia University and will go on a Southern tour during November. Mr. Patterson has had a very busy summer with students from out of town and is preparing for his fall season and his weekly studio recitals, which will begin September 17.

Miss Dreeben was engaged for a recital at Sea Cliff on August 18 and one at Belmar, N. J., on August 25. Alice Sanford Jones, soprano, has been reengaged as head of the vocal department at Sweet Briar College, Va.

Wolsohn to Manage Friends of Music

Arrangements have just been completed whereby the Wolsohn Musical Bureau will manage the concerts of the Society of the Friends of Music during the coming season, which opens October 15, at Carnegie Hall, with the American premiere of Pfitzner's Romantic Cantata, for which special preparations are being made. The society's chorus will be increased to 200 and the Metropolitan Opera Orchestra to 113 men. Artur Bodanzky will conduct, and the soloists are Elizabeth Rethberg, Mme. Charles Cahier, Orville Harold and Paul Bender. William Farnam will preside at the organ. The regular subscription concerts, ten in number, will begin November 11, with a Bach program including two church cantatas.

Ralph Errolle with De Feo

Ralph Errolle has been engaged to sing three leading tenor roles with the De Feo Opera Company, in Toronto, Canada, during the week of September 2. He will be heard as the Duke in Rigoletto, Don Jose in Carmen, and as Lionel in Martha. In this connection it is interesting to note that it was in the role of Lionel that Mr. Errolle made his debut with the Chicago Opera Company when he was only twenty-three years old.

G. M. CURCI

I SEE THAT

Edwin Franko Goldman was paid high tribute at the last of the concerts on the Mall in Central Park. The San Carlo Opera has grown so large that a special company has been formed.

Remembrance, a piano composition by Reuben Davies, has just been published by the Boston Music Company. Willy Burmester's tour of the United States has been extended.

Galli-Curci has added Coq d'Or to her repertory.

Yeatman Griffith's Master Classes in Los Angeles were unusually successful.

Marion Gillespie has written another rose song called The Soul of a Rose.

Tamaki Miura has been making guest appearances in opera in Italy.

Frances Moskowitz, pianist, has opened a studio in New York.

Lawrence Wolff, pupil of William S. Brady, is singing guest performances in opera in Germany.

Hugh R. Newsom will represent Daniel Mayer, Loudon Charlton and Haensel & Jones in Cincinnati.

Sol Alberti and Renato Zanelli gave twenty concerts in Chile with marked success.

Mme. Georgette Leblanc will appear in the French film, The Enchantress.

Nellie and Sara Kouns will be under new management next season.

Gladys Axman has been engaged for some guest performances with the San Carlo Opera for next season.

The National Welsh Eisteddfod held in Mold, North Wales, was a great success.

It is reported that McCormack contemplates buying a home in Ireland in which to spend a part of each year.

The Philharmonic Society promises many novelties for next season.

Eduard Risler, French pianist, will make his first American tour in 1923-24.

Mischa Elman is the first violinist to be made an honorary member of the Long Branch Police Department.

Susan Steel who won the Jeritza scholarship has gone abroad to study with Mme. Marchesi.

The Young People's Theater is in the preliminary stages of preparing productions in pantomime for trans-continental tours.

Four of Samoiloff's pupils followed him to Italy to continue study with him.

Maria Carreras will play some of Mana-Zucca's compositions at her New York recital.

Kathryn Kerin, a La Forge-Berumen pupil, will be accompanist for Mme. Claußen on a European tour.

Edgar A. Barrell, organist and composer, died on August 12.

Concerts are held regularly at Ellis Island to entertain the immigrants who are detained there.

Julius P. Witmark, the publisher, is a singer.

Dr. G. de Koos, head of the Dutch Concert Bureau, was injured severely by a shying horse.

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The San Carlo Opera Company will have many American singers on its roster the coming season.

The Wolsohn Musical Bureau will manage the concerts of

the Society of the Friends of Music.

Helen Teschner Tas has been praised highly by the Parisian critics.

Mildred Langworthy, soprano, has opened a vocal studio in New York.

Alexander Bloch offers a violin scholarship for the forthcoming season.

Ralph Errolle will sing three leading roles with the De Feo Opera Company in September.

Toscanini has invited Raisa to create the leading soprano role in Boito's Nerone at La Scala.

Richard Hageman will reopen his New York studios on September 17.

Vladimir De Pachmann has arrived in America.

The St. Louis Orchestra will make some records for the Victor.

Leopold Godowsky was operated on last Saturday for appendicitis.

Gabilowitsch Scores at Hollywood Bowl

The MUSICAL COURIER received the following telegram, dated Hollywood, Cal., August 25, from Julian Kirsten:

The huge audiences attending symphony concerts at the Hollywood Bowl reached the high water mark at two concerts where Ossip Gabrilowitsch appeared as pianist and guest conductor. On the first program Gabrilowitsch was the soloist and Emil Oberhofer the conductor. The second concert was conducted by Ossip Gabrilowitsch. The audiences on the two evenings amount to twenty-two thousand persons which is probably the largest number ever known to attend any one pair of symphony concerts in any part of the world.

Dr. Redel Back at Work

Dr. Carl Redel, assistant conductor at the Metropolitan Opera House and well-known operatic and song coach, has just returned from a long vacation spent in Maine and resumed his work at his New York studio.

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LOS ANGELES BOWL FEATURES
HARDING MEMORIAL CONCERT

Hadley Conducts Original Work and Indians Dance at Children's Concert—Mr. Behymer Returns from Trip East—Notes

Los Angeles, Cal., August 14.—The Bowl program Tuesday night opened with the Ruy Blas overture, by Mendelssohn, followed by symphony No. 7, by Beethoven. Other orchestral numbers were the Rienzi overture, Wagner, and Elgar's Pomp and Circumstance. Herma Menth, the noted Viennese pianist, played the Liszt concerto in E flat (No. 1) for piano and orchestra. She was the recipient of many floral offerings and responded with an encore.

HADLEY, GUEST CONDUCTOR.

On Thursday evening Henry Hadley, the noted American composer and conductor, conducted his own work. He was received with the enthusiasm which his ability deserves. The orchestra played his symphonic fantasia, op. 46. Wagner, Strauss and Liszt were also represented on the program.

HARDING MEMORIAL CONCERT.

On Friday evening the concert was dedicated to the memory of Warren G. Harding, and consisted of Handel's Largo, Tchaikovsky's Symphony Pathétique and Wagner's Magic Fire Scene from The Valkyries. During the intermission the lights were turned out and two searchlights were focussed on the side of the hills where, on the peak of a foothill, was draped a large American flag before which two white-clad figures sounded Taps on silver bugles. The searchlights made the sign of the cross on the black hills. At the close of the program the audience sang America.

INDIANS DANCE AT CHILDREN'S PROGRAM.

Saturday afternoon the children's concert was enlivened by several novelties, among them the Arapahoe Indians, from the prologue of the Covered Wagon, in native dances. In the evening Thad Harvey, a young man with a beautiful tenor voice, sang Rodolfo's narrative from La Bohème (Puccini), and responded to an urgent encore.

MR. BEHYMER RETURNS FROM THE EAST.

Mr. Behymer, the West Coast impresario, has just returned from the East where he has been attending the Music Managers' National Association and the National Music Teachers' Convention, besides hearing and engaging talent. Mr. Behymer, seen in his office today, expressed himself as much gratified at the successful season just closed by Mr. Griffith under his management. "In the West," said Mr. Behymer, "the idea of master classes, such as Mr. Griffith has just been conducting, is entirely new, and I did not expect such a brilliant success. Our summer weather makes it ideal for such work. Next season, in addition to Mr. Griffith's classes, there will be master classes for the violin and piano, and eventually in all departments. Those who will conduct them will be of the first rank."

NOTES.

The Fitzgerald concerts begin in November and Merle Armitage, the manager, has announced a number of stars, among them Rosa Ponselle, Renée Chemet and others.

Marjorie Dodge, soprano, who was successful as the Bowl's first soloist, is shortly to return to her home in Chicago. She expects to return here later to fulfil other engagements.

Lester Donahue, a Los Angeles pianist, is spending the summer traveling with his mother.

Yeatman Griffith was guest of honor at a reception given by the Los Angeles Opera Club, at the home of Mrs. Pinker-

ton, one of its members. Mr. Griffith spoke informally on the musical situation in Los Angeles and spoke of his hope for American opera, with American born and trained singers. Mr. Griffith's classes closed in a blaze of glory. The petition from his pupils that he return next year has been granted. His entire class, Mr. Behymer and numerous friends, to say nothing of several reporters, were at the station to have a last word with Mr. and Mrs. Griffith and their daughter Lucile.

B. L. H.

SAN FRANCISCO ITEMS

San Francisco, Cal., August 19.—Due to the enterprise of one of this city's foremost concert managers, Frank W. Healy, who is backed by the financial pledges and personal influence of prominent patrons of art, San Francisco as well as other musical centers throughout the United States will hear the famous Sistine Chapel Choir of the Vatican.

The Bohemian Club play, which is always one of the leading musical features of Northern California's mid-summer festivities, has attracted many famous artists to

Miss Deininger and Mrs. Lang enjoy an enviable reputation as instrumentalists and their fine program on this occasion, consisting of solos as well as works calling for two pianos, evoked genuine admiration.

The music teachers of San Francisco are returning from their vacations and re-opening their studios. Those already in the midst of hard work and who speak encouragingly about the musical outlook of the forthcoming season are Rose Reilda Cailleau, Mrs. M. E. Blanchard, Helen Colburn Heath, Henrik Gjerdrum, Joseph George Jacobson, Hether Wismer, and Andrew Bogart.

Frank Moss, the brilliant California pianist and teacher, was married recently to Mrs. Brewster.

An interesting announcement to musicians and public is the series of six concerts to be given by the Musicians' Choral Ensemble of San Francisco, a new organization of which Mrs. Mackay-Cantell is founder and director.

Jack Edward Hillman, baritone, appeared with great success before a large audience gathered to hear the Sunday night concert given at the Whitcomb Hotel under the direction of Stanislaus Bem.

Evelyn S. Ware, pianist and teacher, introduced a number of her advanced pupils at a recital which she gave in her residence studio in Oakland.

Harriet Bennett, the delightful soprano soloist, whose voice and charming personality have earned for her the commendation of both press and public, has been greatly in demand since her return from the East, where she coached with Frank La Forge.

The San Francisco Conservatory of Music, of which Ada Clement is the founder, has started on its seventh season and has added to its list of efficient teachers, Ingeborg Lacour-Torrup, who will give a course in interpretative dancing; Willem Dehe, cellist, of the San Francisco Symphony Orchestra, who will be the principal of the cello department, with Dorothy Pasmore as assistant, and Warren D. Allen, official organist of Stanford University, who will have complete charge of the new organ department.

Harold Parish Williams, a former resident of San Francisco and known professionally as Parish Williams, is meeting with success abroad.

C. H. A.

BELLINGHAM NOTES

Bellingham, Wash., August 12.—The Eighth Annual Convention of the Washington State Music Teachers' Association met here as the guest of the Local Music Teachers' Association, assisted by the Bellingham Women's Music Club. The annual business meeting elected the following officers for the ensuing year: Mrs. J. Alexander Mehan, president; Boyd Wells, vice-president; Jessie Ames Belton, treasurer. The district vice-presidents are: Eastern, Edgar C. Sherwood, of Spokane; Central, Clarence W. Keen, of Yakima; Western, Clifford W. Kantnor, of Seattle. Spokane was selected for next year's convention.

Piano pupils of Lulu V. Caffee appeared in recital at her home. Those taking part were Caroline McGraw, Laura Mortimore, Wilma Edberg, Cecily Tremlin, Sybil Mehus, Louise Schulz, Lillian and Frances Westman, Eugene Young, Everett Clifton, Kathleen Haskins, and Miriam Gilfilen.

Other programs include a Cadman recital at the Bellingham School of Music, and another Bellingham School of Music program, given by pupils of Frank Gottschalk, teacher of stringed instruments; Hildur Lindgren, head of the voice department, and Vilma Sundborg, dramatic director.

Pupils of Alena Bateman appeared in recital at the home studio recently.

Local delegates of the Women's Music Club who attended the state convention of music clubs which met in Seattle

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were Mrs. S. N. Kelley, president of the local club; Mrs. H. H. Ells, Ethel Gardner, and Hildur Lindgren, who appeared as soloist.

Theo Karle appeared at the Normal School Auditorium, furnishing a number for the Normal Lyceum Course.

Frances Ripley won the prize for composing a club song to be sung by the Washington Business and Professional Women's Clubs at the National Convention of B. and P. clubs, held in Portland. Dr. Ripley is a Bellingham physician. Compositions written by Cassie Cales and Mrs. S. M. Storrs received honorable mention. These ladies are also of Bellingham.

The Bellingham School of Music and Art, Minnie Clark, director, presented Edouard Potjes, member of the Cornish School faculty, in a piano recital at the Garden Street Methodist Episcopal Church. Mr. Potjes included an entire group of his own compositions: *Pastoral*, *Scherzo*, and *Gipsy Melodies*, the last being recorded for the Ampico. The large reception planned for him was postponed, owing to President Harding's death.

The Bellingham Women's Music Club has completed plans for the coming season. The artists to appear are Anna Case, Duncan Dancers, and Gabrilowitsch.

Several orchestral and band programs are being enjoyed in the city due to the presence of the battleships, Texas and Oklahoma, and the twelve destroyers now at anchor in Bellingham Bay. Music is furnished by the naval bands.

Park concerts are now in season; these given by the Elk's band, and the two Boy Scouts' bands.

It is announced that Eugene Field Musser, of the Cornish School faculty, Seattle, will teach one day a week in the studio of Edith Strange. Mr. Musser will be heard in recital here in the near future.

L. V. C.

ALICE IN WONDERLAND BOTH SEEN AND HEARD IN CINCINNATI

**Orchestral Suite by Edgar Stillman-Kelley, Adapted for
Pantomime, Is Given at Zoo—Novelty of Last Week
of Opera—Notes**

Cincinnati, Ohio, August 18.—The presentation of the premier performance of Edgar Stillman-Kelley's orchestral suite, *Alice in Wonderland*, arranged in dance pantomime form, was on August 11. It drew a crowded house.

The music attained great success when heard before and the story is particularly suited to pantomime. There were two new movements in this new adaptation. They were *The Forest of Forgetfulness*, and the *Banquet of the Red Queen*. Under the direction of Paul Bachelor, the ballet was excellent and the staging novel and artistic. The costuming was unique. The ensemble was under the direction of Ralph Lyford, who directs the Zoo Operas.

FINAL WEEK OF OPERA.

The eighth and final week of the Zoo opera was inaugurated on August 12, with another performance of *Samson and Delilah*. The week further presented *La Traviata*, *Carmen*, *Fedora*, *Faust*, *La Gioconda*, and a second performance of *Alice in Wonderland*.

NOTES.

Alfred J. Blackman, who has been a member of the faculty of the Cincinnati Conservatory of Music for the past two years, has left Cincinnati permanently. After a trip to Norway he will establish a studio elsewhere. Mr. Blackman has been prominent in musical events in this city and has taught some singers well known here.

Paul Sebring, a graduate of the College of Music, has been appointed teacher of voice in the Vincennes University.

A new song composed by Emma Beiser Scully, *In God's To-morrow*, composed in honor of the late President, Warren G. Harding, was sung at the memorial services at the



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Crosley studio, August 8, by Mrs. Rutherford H. Cox. A copy of the song will be sent to Mrs. Harding.

Ottlie Reiner has returned to her home in Vienna for a rest.

Charles Gray, organist of St. John's Cathedral, has been added to the faculty of the Cincinnati Conservatory of Music as teacher of harmony and organ. He is a native of England and is a graduate of the Royal College of Music, London. W. W.

Grand Opera in Pantomime

The Young People's Theater, Inc., has opened offices at 1400 Broadway and is now in the preliminary stages of preparing productions in pantomime for trans-continental tours, beginning in the fall of 1924. While the specific operas and plays selected for the first season are not yet being announced or released, it has become known that there will be one grand opera, at least one literary classic, probably by an American author, and a varied program of short plays and pantomimes for children.

Schumann Heink Sings Strickland Song

Ernestine Schumann Heink introduced the new song by Lily Strickland, *My Love Is a Fisherman*, at a private recital given by her and Carl Morris at the home of John D. Spreckels, San Francisco. It was received with great favor.

Hurlbut Vocal Clinics Successful

Seattle, Wash., August 15.—Harold Hurlbut, New York vocal teacher and disciple of Jean de Reszke, has been holding master classes in singing in this city, which have been made up of many of the leading singers of the Pacific Northwest. His Tuesday evening "open vocal clinics" have been attended by an enthusiastic crowd of teachers and singers who return regularly to hear the New Yorker's exposition of vocal technic and to ask questions. Any vocalist may attend these clinics, and many a singer has learned, in one evening, the solution of some baffling vocal problem of many years' standing.

Mr. Hurlbut will return to Seattle before opening his New York studio for an early fall master class which was requested by his professional pupils.

G. H.

Worcester Choral Society Gives Samson

The Philharmonic Choral Society of Worcester, Mass., of which Dr. A. I. Harpin is the director, recently gave a splendid performance of *Samson and Delilah* in concert form. In reviewing the concert the Worcester Evening Post stated: "The chorus work demonstrated that the Philharmonic Society under Dr. Harpin has developed a body of choristers that need not fear comparison with the most famous organizations of this character in the country. Its work and the performance in its entirety reflect great credit upon the director and his associates." One of the comments in the Worcester Evening Gazette was to the effect that "The chorus was especially effective and showed the result of careful study in tone shading."

Dusolina Giannini to Sing in New Orleans

Dusolina Giannini, mezzo soprano, is one of the artists who will be heard in New Orleans during the coming season, under the direction of J. Eugene Pearce.

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Remember always that the children of today are the musical public of tomorrow.

Passive resistance is what most of the audience feel when merely polite applause induces a mediocre performer to contribute an encore.

Winter, cold weather, high priced coal, snow blocked streets, pneumonia, and the musical season are drawing nearer and nearer.

Some composers never would have written their works could they have foreseen the sort of persons publishers engage to write prefaces for the editions.

It must seem funny to Godowsky, who used to get \$25 an hour for piano lessons in Berlin, to compute what his fee would be there at present in marks.

Word comes from Milan that Toscanini has done Rosa Raisa the honor to ask her to create the leading soprano role in Boito's posthumous opera, *Nerone*, which was begun half a century ago, has been announced repeatedly for performance and really seems to be on the cards at La Scala the coming season. The premiere will be in the spring so that Mme. Raisa will have plenty of time to reach Milan after the close of the Chicago season.

How easily old violins have a way of running into round figures! Somebody sold a Strad the other day—\$33,000. Four violins were reported stolen last week from a conservatory on Second avenue—\$50,000. One is reminded of the story of Cohen and his large new diamond. Meeting his friend, Isaacs, on the street, he flashed the sparkler at him, at the same time demanding, "What do you think I paid for it?" "Half as much," answered Isaacs, without hesitation.

"Egon Wellesz," says a special note from Berlin to the MUSICAL COURIER, "has recently completed a one-act opera entitled *Alkestis*, with the text by Hugo von Hofmannsthal, Richard Strauss' famous collaborator. It will be produced in Hannover next season." Well, well, so Hugo, not content with "bettering" Electra, and modernizing Calderon, has gone to work to "improve" Alcestes. Hugo has been doing his best for years to put himself over the fence into the field of immortality by hanging on to the coat tails of Richard Strauss and half the ancient Greek dramatists as well, but he hasn't succeeded yet; nor does one imagine that the Wellesz coat tail will be of any particular assistance. Wellesz is a

favorite Schoenberg pupil. It is a good bet that dear old Aeschylus wouldn't recognize his own child after the ruthless Austrian duo get through with it.

The World literary reviewer writes of the Blind Bow-Boy, Carl Van Vechten's (former music critic) new volume, that it is "a shockingly good book." Nothing more envious or vicious could be said.

The jury selected to pass on the compositions to be presented at the festival of the International Society for Contemporary Music in 1924 (if any, Ed.) includes no American representative. *Verbum sapientis*—or will it be sufficient? Perhaps the American section will be delighted to see itself patronized still another year. The inclusion of Casella on the jury is evidently a sop thrown to the Italians, the only nation with sufficient spirit to protest against the freakish selections made by this year's jury, Casella being one of the strongest protestants.

Conductor Van Hoogstraten promises some interesting novelties during his half season at the head of the Philharmonic: Kornauth's Elegie, Moussorgsky's prelude and his suite, Pictures from an Exposition, and Stravinsky's *Le Sacre du Printemps*. (It is about time we heard that.) Then Felix Borowski's poem, Youth, which won a North Shore prize, is to be given and two new works by "young Eastern composers," names of both writers and pieces to be announced later. On paper at least, this looks in advance like the most interesting list of novelties the Philharmonic has offered for many a season.

Samuel Macmillen, manager of the St. Louis Symphony Orchestra, dropped in to greet the MUSICAL COURIER the other day, full of enthusiasm about the coming season of the organization. Conductor Ganz will be back from Europe on September 22 and rehearsals for the regular season will begin immediately thereafter. It promises to be bigger and better than ever before. There is great enthusiasm in St. Louis for Mr. Ganz and his work, and the advance subscription list is the largest ever. Incidentally, the Victor people are going to send a recorder out to St. Louis to make some special records of the orchestra's playing. The annual tour, which will occupy five weeks next winter, is already being booked by Mr. Macmillen.

The fifth season of outdoor concerts by Edwin Franko Goldman and his excellent band of selected musicians came to a close Sunday evening, August 26. The series was held on the green at Columbia University for four summers, but owing to the contemplated building plans at the university, Mr. Goldman was obliged to seek other quarters, and as Central Park was available and offered sufficient space to accommodate audiences of enormous size, he wisely decided to give his concerts on the Mall this season. During the past twelve weeks the attendance at these concerts was more than double that of any former season at Columbia University, which speaks well for Mr. Goldman's popularity and judgment.

Regarding the programs, a word of special praise is due Mr. Goldman for the great care employed in appealing to all tastes. Works by old and modern classical composers, as well as by writers of more popular music, were featured. Many of Mr. Goldman's own compositions were played (always by special request) either as program or encore numbers.

Our article in the issue of July 5, *Jazz*. Again, in which reference was made to the Vincent Lopez Orchestra, brought a letter from J. Bodewalt Lampe, who up to the present has made the splendid arrangements which have done so much to bring about the success of that orchestra. Mr. Lampe should have been mentioned in the article, inasmuch as Lopez told us that he was responsible for the arrangements, but we forgot to say so. Mr. Lampe in his letter speculates on what per cent. of credit belongs to the arranger and what to the performers. We should hate to arbitrate on that question, for while it is true that the arrangement makes the piece, it is also true that the arranger depends on the virtuosity of the players to bring out to the full the niceties of his arrangements. Such men as Lampe and a few—very few—of his colleagues have done some extraordinary things in the way of inventing new instrumental combinations, colors and balances. It is a distinctly high art and appreciated as such by musicians, especially those of modern tendencies, such as Casella, who, in an article quoted in the MUSICAL COURIER of July 12, rhapsodized on the subject, as well he might. Our idea is that some day a composer will come along with something real to say in this idiom and the expert knowledge of how to say it, and that then we shall have something truly American.

THE POETS

Are the poets getting a square deal? They are not. Where do you find their names mentioned when their words are made the basis of song, oratorio or opera? How much credit do they get?

Very little.

Do they deserve more? Who can say? Can even the composers themselves tell us how much of the beauty of their work results from inspiration received direct from the poet? Some will no doubt say that the poet has nothing to do with it. The poem, to these, is merely a lay figure on which to hand the finished garment. The content of it is of no moment. It may be wood or brass, gold or tin. A broomstick will do as well. Anything.

No doubt it is a fact that some of the older writers set their songs and arias and oratorios to such miserable words that it is hardly possible to conceive that the words inspired them at all. And no doubt it is a fact, too, that many a song is written—or at least the tune invented—before any words, or any subject for words, is at hand, and that these are supplied afterwards. In which case, of course, the poet deserves credit only for the amount of skill he shows in fitting his words to the music.

But in the majority of cases the poem is a very direct and potent inspiration to the composer. Even when the composer is on the lookout for proper words for a musical setting, he probably would not write at all if he did not feel himself inspired by the words, and very often, on reading the words, some portion of the tune flashes upon his mind, and the success of the work is due to that flash and to that alone.

Yet, when the singer sets out his program, he forgets the poet altogether. And a good many singers forget the words altogether even when they are singing them, thanks to our dear old friend "bel canto," "beautiful singing," which, in the minds of most aspiring young students, means just what it says, beautiful singing, beautiful sound-making with the throat.

Who can blame the young people—or the old people?—in view of the fact (which no one will deny) that most of the world likes to listen to a beautiful voice, singing beautiful melody, words or no words, expression or not. Will anybody deny that? We are as opposed to that kind of singing as even the most radical modernist could be, but we cannot blind ourselves to the evidence of our eyes and ears, which tells us that the mob, the crowd, the masses, like, above all else in music, beautiful tone, and will put up with it even when it is divorced from everything else that is good in singing.

These lovely people howl for joy when the tenor lets his voice (if it is beautiful) float languishingly upon a high note, and gasp, even if the tenor does not, at the marvelous length of his sustaining breath, nudging each other in the ribs and thrilling at this only art manifestation that they understand. And how these same people do applaud when the coloratura imitates the bird, with a flute to help out the illusion.

Do the words matter? Indeed they do not! The Ohs! and the Ahs! of the tenors; the "down cellar" of the basso; the only slightly less popular "organ tones" of the contralto; and the magnificences of the sopranos—all of them depend upon tone, the beauty of it, the proper control of it, for their success. The words do not matter.

Or let us more truthfully say: the words did not matter. For, lo! they are beginning to matter very much. Thanks to the enunciation of the best singers of the day, thanks to their brilliant intelligence, their intellectuality, which no longer willingly stoops to the stupidities of the past, we are reaching, at least approaching, the art of pure song, the real art of song, of which our ancestors had not the slightest conception.

Now let these same artists proclaim their respect for the words, and for the poets who wrote the words, by giving them credit for it, placing the poet's name with the name of the composer on every program. It will not only be an act of simple justice to the poets, it will also help in the campaign for better song by bringing the attention of audiences to the words. That is what we want: attention, intelligent interest.

Will the singers help?

VARIATIONS

By the Editor-in-Chief

The Metropolitan Opera is lucky. Its innings for newspaper notice begin after the Firpo-Dempsey contest, the Papyrus match race, baseball, tennis, turf contests, swimming matches, and football, are safely off the front pages and in camphor for the winter.

America used to send its raw musical material to Europe, which would return the finished product to these shores. Now we keep the raw material at home and work it into completion here and the results are at least as good as they used to be under the former system.

We rather like the phrase with which an eminent musical authority whose name we cannot reveal, refers to the critical formulae of a music reviewer recently deceased. Our correspondent calls them "pernicious, pedantic doctrines," and that is exactly what they were. The critic in question stood himself squarely in the path of progress and blocked the oncoming traffic with all his might. The only reason he did not succeed was because progress waits for no man, and like a juggernaut, sweeps aside or crushes anyone who opposes it. The influence of the critic aforementioned had dwindled to almost nothing but his monumental vanity did not permit him to realize it, so he died happy in the thought that the musical world accepted him as an oracle. After all, if a man dies happy in the delusion that he has achieved his greatest aim, what more could he desire? He fulfilled the dictum of the German philosopher whose advice ran: "Lebe, wie du, wenn du stirbst, wünschen wirst, gelebt zu haben."

Henry T. Finck writes us to Saratoga asking whether we are spending our time playing Parsifal and The Blue Bird? We had to confess to him that there are no such horses running at the Spa. Henry spends his own spare time writing books. One of them, called Girth Control, recently has become a best seller, and the other, entitled Musical Progress, is just finding its way to market. Girth Control deals with the burning current questions of dieting and reducing, and those who have tried the Finck regimen and rules tell us that they are marvelously successful in shaping excessively voluptuous curves into symmetrically slim and Grecian outlines. We are sorry that friend Finck seems destined to become rich for it might induce him to give up musical criticism, whose practitioners garner a little glory and no gold whatsoever. Were musical criticism to lose Finck we wouldn't read it at all.

Dr. Charles P. Steinmetz says that before the year 2023 people will be working only four hours a day. Of course he overlooked music editors, whose statistics will pull down the general average considerably.

According to the latest strike accounts New York may be without coal and without theater music next winter. It is understood that President Coolidge will act only in the coal matter and this should raise him considerably in the estimation of the citizenry when voting time comes next year.

The Ku Klux Klan has a university but the United States has no National Conservatory.

The moment Fortune San Carlo Gallo is in town musical news items never are scarce. If he is not taking his opera company to London or Singapore, he is bringing to these shores the Paris Opéra Comique or the symphony orchestra of the Maharajah of Sandab. He is the impresario incarnate. If someone were to call him to the telephone at three o'clock in the morning and say: "The Sphinx has spoken at last," Gallo would answer without a moment's hesitation: "Offer her a thousand dollars per night for American lecture tour, one hundred appearances, first class transportation, best hotels guaranteed."

From a recent issue of the Nashville (Tenn.) Banner:

The esteemed MUSICAL COURIER has taken a number of rather pointed digs recently at music critics as such. Far be it from me, who never dreamt of arrogating such a title to myself, to pick up the gauntlet for the criticised critical gentry for personal reasons, but I would like to get the COURIER's slant.

That journal itself is critical, if it is anything. It is a whole bunch of critics, or their mouthpiece. The very page of a recent number of that periodical which starts with the pronunciamento: "Critics obstruct the musical traffic" contains at least a half-dozen critical editorials. That sentence which I have just quoted is the essence of critical judgment.

Criticism is expression of opinion. A critic is nothing more nor less than one who expresses an opinion. How can any big important branch of the world's civilization do without it?

Instead of accusing the critics of obstructing the musical traffic, it would seem to be nearer the truth to call them "the traffic cops of music."

Only a few male prerogatives are left now. One of them seems to be the right to become a professional player upon the tuba.

Counterfeit money is destroyed whenever and wherever the Government finds it. Why not use the stuff for the payment of counterfeit music teachers?

All the trouble came about because Othello didn't believe Desdemona's bedtime story.

A gentleman who leads "Community Sings" at Central Park refused to include The Star Spangled Banner in his program because he claims that it is not the official American national anthem, or at any rate not more so than My Country 'Tis of Thee. No one should wonder at this, for a gentleman who leads Community Sings is likely to do other foolish things, too.

A good idea for an orchestral conductor: Why not give a Beethoven cycle, playing all the nine symphonies at three concerts?

"Every critic has pet delusions," last moments J. P. F., "and anyone who opposes them is, of course, a heretic."

Now that the use of scopolamin, the truth-compelling drug, has been declared unconstitutional, we never may find out whether persons sit through sonata recitals because they like them or because they have no other place to go until the concert is over.

Rudolph Ganz is climbing higher and higher in his art. He writes from Switzerland that he has "conquered four peaks of more than 4,000 meters each."

Godowsky has been operated upon. When it was found necessary to use the knife they asked him as to his choice of a doctor. "Oh," replied the pianist, "get any good doctor except a Doctor of Music."

Blanche Marchesi is out with a book called A Singer's Pilgrimage, which, to quote W. B. Chase (in the New York Times) an English reviewer has declared "probably the best book ever written by a singer, by reason of the extraordinary amount of musical material which is dealt with—personalities, experiences, reflections." Mr. Chase calls also a highly characteristic passage about Schumann Heink, who made her New York debut at the Metropolitan in the same year that Marchesi first appeared here in recital:

Sitting in a New York hotel I was informed by friends, who often visited her (Schumann Heink), of the tragic private life and the distressing nights and days of the great artist. (She had not then made her big success and was working for a pitifully small salary.—L. L.)

One day Director Grau said to her: "But you will be able to sing one of the Rhine Maidens tomorrow? I absolutely want you."

"Why not?" said she.

"Well, it is just as you please," he replied, and, indeed, she sang one of the Rhine Maidens, suspended, apparently swimming, but really hanging free in the air, only held by that tight iron ring around the waist, on the very night her eighth baby was born. Exactly fourteen days after this event she sang the same Rhine Maiden again in the same iron ring.

One must really believe that there is a special guardian angel where poor mothers are concerned, for she did not fall ill and she did not lose her voice, which alone was a complete miracle, because she should not have sung before the end of six weeks. But woe to singers who try to imitate her! Such iron constitutions are rare.

Then there is a lovely anecdote about the late Queen Victoria, a really musical monarch. Mme. Marchesi was commanded to appear before the Queen at Balmoral. The artist relates:

As at the time I was very keen to push English music, I had started my program with an air I loved of Purcell's "Dido and Aeneas." I thought I could not pay a greater compliment to the country and the Queen.

On my way to Ballater, in quite a small station I heard my name called aloud by a telegraph boy. I took the message, signed "Lady in Waiting," containing the words: "Her Majesty asks to put Schumann in place of Purcell." I sat back, disappointed and unhappy. Schumann—well, we all love him; but, really, dear old Purcell was just as interesting, or more so for the British. After the concert a very charming lady in waiting explained the change. The Queen, so she told me, had been in her childhood really martyred with Bach and Handel, so much that she was

nearly brought to hate that music, and whenever she saw it on a program tried to escape.

Other bits worth while, says Mr. Chase, are an interview with Cosima Wagner, who demanded haughtily, "Who is Puccini?" As Marchesi sang the Lorelei of Liszt, father of her hostess, Wagner's son, Siegfried, came in, "wiping the last drop of beer from his mustache and still eating the end of his sandwich." Just to be polite, she paid him a compliment about his opera. In a "really comic but quite serious way" he replied, "Ach ja, 'Der Baerenhäuter' is quite a good opera. You know; how should I explain it to you, Mme. Marchesi? It is something like the Frieschütz. Well, altogether, if you want to know, something like Weber."

All Paris, down to her own concierge, condoled when Marchesi went on the stage in concerts, by which they understood "music halls." Some spoke in low voices, saying, "Is it true? Are you really driven to it?"

The price of gasoline has gone down, but what do McCormack, Sousa, Galli-Curci, Hempel, Herbert, Heifetz, Elman, Paderewski and all the rest of the musical millionaires care?

A fool and his money are soon parted but not as soon as a chap with a few dollars, a good job, and a shred of a tenor voice, whose friends tell him he ought to go into grand opera.

Another not unimportant musical item is from the World of last Sunday: "Radio sets now are taking their place in pawnshop windows along with phonographs and violins."

Senator Magnus Johnson, recently elected, is quoted as saying that revolution faces the country. Our part of the uprising will be to lead a band of human fiends to the Metropolitan Opera House and with them destroy the Parsifal scenery stored there.

Nilly—"What is the difference between minor and major?"

Willy (gallantly)—"You are a minor and I am a major." LEONARD LIEBLING.

AMERICANS TO THE FORE

The discouraging thing in the opera situation as far as America goes, is the fact that we have so many good young voices belonging to singers who have real talents in an operatic way and yet so few places for them to occupy. The improvement in this direction is slow but sure, for today without doubt America has better women's voices than any other country in the world, and men's voices fully as good as can be found elsewhere. One of those who has been foremost to appreciate this fact is Fortune Gallo, as a glance at the roster of next season's San Carlo company will show. The American element is by far the largest this year, there being no less than fourteen American singers, among the principals: Anna Fitziu, Anne Roselle, Marie Rappold, Josephine Lucchese, Dorothy Jardon, Sofia Charlebois, Stella De Mette, Colin O'More, Charles E. Gallagher, Elvira Leveroni, Graham Marr, Clara Lang, Gladys Axman and Sofie Maslova.

The business of the San Carlo Company has gotten so large that for the first time there will be a division of forces. In addition to the regular company a special company has been organized which will be headed by Anna Fitziu and Tamaki Miura, with Colin O'More for the principal tenor. This company will make an independent tour, presenting a repertory of Bohème, Butterfly, Cavalleria and Pagliacci. Needless to say, both the companies are booked for the entire season.

HERBERTIANA

In his recently published memoirs, Xaver Scharwenka, composer of the famous Polish Dance, tells the following story: During a ball he walked with his wife past the orchestra, which was playing a waltz from Eduard Strauss. Just as Scharwenka got opposite the orchestra one of the cellists played, as counterpoint to the waltz-theme, the principal motive of Scharwenka's piano concerto, which he had played with the symphony orchestra a few days before.

Many years later, when Scharwenka was in New York on a visit, he told the story to friends by whom he was being entertained at the New York Liederkranz. One of those present spoke up and said: "I was the cellist."

It was Victor Herbert who, meantime, had become famous.

"WE'VE GOT A LITTLE LIST"

With the consent of Herbert Hughes, who was the host of the occasion, we publish herewith a half column of autographs of musical artists collected for the MUSICAL COURIER by Clarence Lucas at a reception in London, July 8, 1923. As the signers of this Declaration of Friendship were standing in a crowded music room and had to write with an unfamiliar and obstinate fountain pen on the cover of a book, our youngest readers must not conclude that these famous artists never had lessons in penmanship.

Who They Are

Lionel Tertis is the most eminent viola player in England. He is soon to play in America.

Pedro G. Morales is a Spanish composer at present in London to supervise the publication of several operas and other works.

John McCormack is himself and nobody else.

Wilhelm Bachaus, the well known German pianist, lived in London for many years before the war and is now making friends with the new generation of London concert goers.

Mischa Léon, the Danish tenor, recently of the

solo, and John McCormack sang several French and German songs with obbligatos for viola by Lionel Tertis. His jokes, however, were in the vernacular language of Dublin, New York and London.

C. L.

RAVINIA REVIEW

The most successful season in the history of Ravinia as the home of grand opera will close on Labor Day. The success of an organization is generally due to the management and the men secured by that management. A boat without a rudder comes to grief, but even with a rudder it must have a good captain and seamen to bring it safely to port. Louis Eckstein has in Ravinia a splendid boat, but under other management it came to grief many years ago. The boat was all right, but the captain was unseasoned. He and his men were wrecked and Ravinia was submerged for a while by creditors. Then appeared on the scene a man practically unknown to musicians—Louis Eckstein by name—who with some other capitalists and patrons of art took over Ravinia. They refloated the lost ship. Eckstein as commander-in-chief, took hold of the helm. He was then a novice in operatic matters, but had the good fortune to surround himself with men of experience from the first. Captain of one of the largest operatic boats in the world, Mr. Eckstein worked on it as though he was but a plain seaman. He listened to the advice of his mates. He profited by it and soon found himself able to run the vast ship as though he had navigated the operatic seas all through his life. Mr. Eckstein, from the first, secured best available talent. He has had as his first mate for many years Gennaro Papi, conductor of the Metropolitan, who has done a great deal for Mr. Eckstein and for Ravinia. President Eckstein, recognizing in this young man an able associate, consulted with him on many occasions and they increased the high standard of the company. True, all is not perfection at Ravinia, but where will one find a perfect opera company? President Eckstein has much to contend with, as first of all famous artists are desirous of taking a vacation after a busy winter season. Thus he has to cajole many to sign them up. He sings to them the praise of Ravinia as a summer heaven and opens wide his coffers to induce them to remain in America. His list of principals speaks for itself. Every one of his singers did some fine work, some better than others, but all in certain operas deserving of praise. Mr. Eckstein's foremost thought is to give the Ravinia public the very best—witness the performance of Chenier, L'Amico Fritz and Chemineau. Those operas are not to be classed as popular operas. They are not operas that attract the crowds. Gate receipts, however, are often secondary with Mr. Eckstein. An artistic performance gives him more pleasure and in the long run that policy has proven a winning one, as the public responds generously to his efforts by buying seats every night. A big storm on a certain night made but little difference to the crowd that went out to Ravinia, where a season or two ago only a few would have ventured on a rainy night. The press, too, has supported Ravinia and Mr. Eckstein, and this is well as Ravinia is to be congratulated for the part it has taken in the educational field of opera. This writer has often criticized singers who have appeared at Ravinia and this solely for the good of the enterprise. Ravinia has been a great school for many of the famous singers who are singing at the Metropolitan or with the Chicago Civic Opera, and has harbored in its midst at one time or another most all of the famous singers of the day. The high standard attained this season speaks volumes for the company and for its management. The good ship Ravinia will now anchor, until next June, but its astute captain, President Louis Eckstein, will go cruising about looking everywhere for new talent, though he will, no doubt, re-engage many of the favorites of this season.

Paris Opera House, will tour America early next year.

Eugène Goossens, the bright, particular star of the young English conducting world, will soon exhibit his art at the Eastman School in Rochester.

Cyril Scott, the composer, is as well known in America as in his native England.

Ethel Leginska has an international reputation as a pianist and is working hard to duplicate it as a composer.

Michelme Kahn is a French lady who has appeared very often as a harp soloist in private social functions and is to give public recitals in London next season.

Ivor Newton is familiar to the London public as an accompanist at all the concert halls for many famous violinists and vocalists.

Leon Goossens, a brother of the conductor, is eminent both as an orchestral oboist and as a concert soloist.

Herbert Hughes is well known as a composer and as an arranger of Irish songs. Several of his beautiful settings of Irish songs for voice and string quartet were given.

Ethel Leginska and Cyril Scott contributed piano

solos, and John McCormack sang several French and German songs with obbligatos for viola by Lionel Tertis. His jokes, however, were in the vernacular language of Dublin, New York and London.

HELP OR HINDRANCE

We wonder if the situation as described to us the other day as existing in a certain city in the Middle West, is to be found in many other American cities of the same size. For many years there the leading music club of women has conducted a concert course offering six first class musical attractions annually for the extremely low price of \$4. The club can afford to do this because it has no desire to make money, but only to take in a sufficient amount to cover the expenses. However, the result is that no local manager is able to do business in that city, three of them having tried within the last few years and made a failure of it. Another result is that the city is thus practically limited to six concerts a year and to hearing only the six attractions on the club list which—to judge by last year's course—is apt to be rather eccentric. All the selections presented were good in themselves but, taken as a whole, did not make a well balanced course. Naturally, this fact does not bother the average citizen who is perfectly content to hear six first class concerts at an extremely reasonable price and call it a winter, neglecting equally good attractions brought in by local managers. Without question the club was first in the field and did a great deal to develop interest in music in the city by the fine courses which it gave; but the question is now whether or not it does not act as a hindrance rather than a help, to further development. And the second question is: What is anybody going to do about it?

NAUGHTY, NAUGHTY!

Arthur Fagge, founder and conductor of the London Choral Society, recently made a speech at the annual meeting of the East Anglican Association of Music Societies at Yarmouth (Eng). "Mr. Fagge," says the London Musical Mirror, "began by attacking the stupidity of concert agents. He had no opinion of them—except a bad one. (Laughter.) They knew nothing about music. At the present moment he could recall no one among the agents in London—he knew them intimately, and they shook hands with him knowing what he thought of them—(laughter)—whom he would regard as a good judge of singers or singing or concert policy. Though he had been in the hurly-burly of London musical life all these years he could not find a single concert agent who could advise him on any question of consistent policy which was likely to be of service to music and pay its way. Their influence was practically negligible. If he wanted a soprano for Acis and Galatea they would send him a girl suitable for Brunnhilde, and when he remonstrated they would reply, 'Well, she is a soprano.' They recognized one brand of soprano, one of contralto, one of tenor, and one of bass, and had no idea of suitability. They may have heard of a baritone, but he was not quite sure. They were absolutely consistent in one thing, that was drawing their commission. (Laughter.)"

With our hand on our heart, we are glad to testify that, if Mr. Fagge is correct, conditions in his country must be much worse than they are here.

TAKE CARE OF OUR BOYS!

Thoughtful musical educators grieve at the waste in choral material that ensues following the graduation of our young people from high schools. These are the conditions: The young girls and boys receive good choral training in the high school and they approach their graduation with a climax of interest in choral music. After their contacts with the school music are severed, they find themselves in a period where they are too old for school music and not old enough for the adult music organizations. If something is not done at this time to keep them tied to choral work their interest is liable never to be renewed again. Nothing is done in most cases to stop this waste of talent despite the fact that many choruses keep complaining that they are languishing because the young people have no interest in choral work. There is a call, therefore, for every adult chorus or other musical organization to see to it that the young people of the community find such a choral outlet at the crucial time. It is to be provided in the form of the junior glee club.

FRIENDLY RELATIONS

Lucille Manning Lyons, president of the National Federation of Music Clubs, had a very interesting article in the Sunday Times of August 12, entitled How Women Made Their Town a Real Music Center for Texas. Here is an extract from the article which, as the Latins say, "makes to think":

My club women and I treasure the memory of pleasant contacts. It is easy to work for people who like us. When Paderewski gave a concert in Fort Worth during the present season he sent his manager to ask me if the house justified his fee. I looked out over the packed thousands waiting to hear him and assured the manager that the audience more than justified the emolument the pianist would receive.

"I am glad of that," said the manager. "Mr. Paderewski said that he would not have you lose money through him."

Only twice in my years of work with musical people have I had such an experience. Mme. Schumann Heink, who has appeared many times in Fort Worth, told me that our club should not lose money on her account.

It takes big artists and big-hearted artists to do that sort of thing. Too many forget that the size

NATIONAL WELSH EISTEDDFOD

(Continued from page 5)

it shows a training that is impossible under any ordinary circumstances.

What this really fine instrument needed, of course, was a genius to play upon it. Sir Walford Davies, whose merits as the chief musical educator of Wales can hardly be overestimated, is too much imbued with his "mission," however, to give way to the great impulses of the moment, if he has them. A performance under him may be technically perfect, musically and sincere, as it was here; but will not reveal all the profound emotions and mystic beauties of a work like the St. Matthew Passion. He read it with understanding and restraint; there was a modicum of religious fervor, too, but it was the fervor of the schoolmaster rather than the prophet.

IMMENSE AUDIENCE SINGS PASSION CHORALE IN WELSH.

Yet it was surely one of the most remarkable performances the work ever had. In the first place, it was absolutely new to the bulk of the huge audience of 13,000 people, which crowded the auditorium and overflowed on the meadow outside. And this audience entered into the spirit of the work so that it was difficult to repress the enthusiasm surging beneath the tense silences. The chorales were all sung in Welsh, and as the work progressed, more and more

A BRITISH VIEW OF THE AMERICAN VICTORY



(Reproduced from the Western Mail)

FRESH FIELDS.

The Yank: I'm sorry to intrude, marm, but I've sure picked that other field cleaner'n a billiard ball.

(An American choir has won the Male Voice Competition at the National Eisteddfod.)

of the audience joined in as it was requested to do, using a printed sol-fa copy of the music. The effect was stimulating, and what it may be at future Eisteddfod performances of the Passion can only be imagined by those who have heard a Welsh congregation sing.

The performance of the St. Matthew Passion was the musical climax of the Eisteddfod, and it signalized the beginning of a new era in Wales—the era of Bach. Already the word has gone around that the Bach chorales are to be sung in the Welsh chapels this winter, and it is these congregations that make up the Eisteddfod audiences.

A word is due to the soloists, though they really seem like an unimportant part of these mass proceedings. They were exceptionally good: Dilys Jones, especially, sang the contralto part with great richness of voice, and depth of expression; and Tudor Davies, the tenor, told the Evangelist's story with fine fervor and ease of delivery. David Evans and Frederic George, baritone and bass, and Mme. Laura Evans-Williams, soprano, were vocally equal to the enormous acoustic demands of the place. An obtrusive piano, in place of an organ, was the only marring technical feature of the performance.

THE ELIJAH.

Mendelssohn's Elijah, which was done by the same choral and orchestral forces two nights before, was much less impressive and failed to get the same response from an audience evidently closely familiar with the work. As a choral performance it was remarkable, nevertheless, and the solo ensembles I have never heard more satisfactorily sung. What a wealth of golden voices there is in this blessed country! Mair Jones, the first soprano, sang with entrancing beauty and limpidity of tone, and Harold Williams was an unusually fine bass.

These were the three great nights of the festival, each preceded by an important day of competitions. Before and after this star period there were events calculated to throw

a sop to the notoriously bad musical taste of a large part of the Welsh people. The first was a children's day, remarkable in its way, for no less than five hundred children from various towns and villages turned up to compete for prizes in various kinds of singing and in the evening joined in a concert of which the most beautiful part was the singing of Welsh airs by the five hundred together. The second "compromise" evening was a general choral and solo concert, which was obviously a descendant of the old ballad concert, with preference given to Welsh compositions, fair, bad and indifferent.

A WELSH COMMUNITY SING.

Last of all, and outside of the Eisteddfod proper, came the thing that to the rank outsider was the most interesting and satisfying of all; a day of hymn-singing by the entire populace filling the great pavilion. They call this the Gymanta Ganol—Folk-Music Festival—and it must be the traditional prototype of all community singing. Those who have never heard it, should make a pilgrimage to Wales. It has the fervor of a revival meeting, combined with the nobility and grandeur of a great primitive manifestation of art. The harmonies are pure and stark in their modal relationships; the tone of these thousands of blended voices, naturally resonant and never harsh, is more beautiful than any instrument or instrumental combination devised or divined by man. All day, for eight hours or more, they sit there and sing. Some go, others come and fill the gaps, as at a great "wake," while the sun goes up and down; and at the end a great wave of emotionalism, such as only the Welsh are said to be capable of creating, sweeps through the crowd. It is a great racial demonstration, such as one imagines might have taken place in ancient Russia, but hardly in this sophisticated Western world. . . .

A FIVE-DAY TOURNAMENT.

I have spoken so far only of the concerts—the ornamental side of the Eisteddfod. But, of course, the *real* Eisteddfod, for which these mighty crowds gather, is made up of contests, of the great musical games which are to Wales what athletic games are to other peoples. The Eisteddfod is the Welsh Olympiad, and the excitement it arouses in the entire population every year, as well as the effort and preparation that are expended upon it, were certainly never exceeded by any national tournament in ancient times. It is the chief outlet for national enthusiasm, and the pride test of the population. Its ramifications and its magnitude are bewildering.

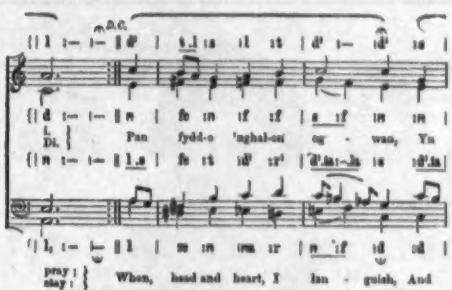
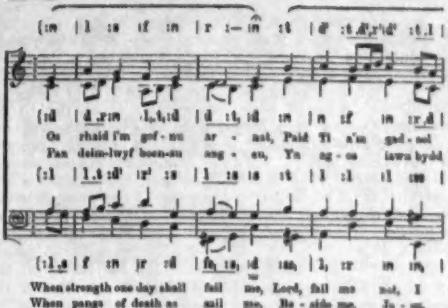
FIGURES.

Let a few figures talk. The Mold Eisteddfod consisted of no less than one hundred musical competitions, besides numerous competitions in literature, recitation and the arts and crafts, as well as an ambulance test, which evidently grew out of the necessity of a sanitary squad at such an enormous gathering. The program book comprises 336 pages, including ads. For the music tests alone there were 706 entries, of which seventy-three were choirs. Seventy-three choirs, besides the Eisteddfod choir and the children's choir participated in the tournament—an aggregate of 5,000 singers at least, exclusive of soloists! The gate receipts of the festival were something over £10,000 (nominally \$50,000) and the expenses slightly within (£1), thanks to the fact that nearly all the workers are volunteers. Prizes aggregating £1,500 were awarded, some of them, however, so ridiculously low that the incentive of gain must be negligible.

Positively amazing is the interest shown by the daily press. Every London daily had its representative at the press table (built close up against the platform), some of them two. Manchester, Liverpool, etc., sent their leading critics. In the Welsh papers the big international news has been squeezed to the inside columns, while whole pages and daily leaders are given up to the events at Mold. During the first four days 3,000 press telegrams comprising 125,000 words were sent from this village, requiring a reorganization of the post office staff. (By way of aside it is remarked that the *MUSICAL COURIER* was the only American paper represented at the festival, though that is by no means unusual.)

The competition finals and all the choral competitions are held in a huge wood and iron pavilion seating 13,000 people, which follows the Eisteddfod about through the various Welsh towns. The locality is selected two years ahead by the Eisteddfod Association and the "bards," and duly proclaimed, according to ancient rites, a year and a day before its gathering, all arrangements being left to a local

Tah = A.



A BACH CHORALE IN WELSH,
with Sol-Fa notation, as used by the congregation at Mold.

committee, which issues its syllabus one year in advance. Throughout the big competitions, lasting from ten in the morning to six at night without interruption, this pavilion is well filled, and during the big "events" to overflowing. The total attendance throughout the week would be difficult to estimate. At the same time preliminary tests are constantly going on in a smaller pavilion and in every chapel and school in town.

These immense crowds and arrangements, of course, require a reorganization of the town, which is beflagged and buntinged as for a national fete. There is a regiment of traffic police about the Eisteddfod grounds and the village streets. No less than forty excursion trains per day are run in and out, while motor buses, and char-a-bancs crowd the roads. All private motor traffic is diverted to other roads and only motors specially licensed can enter the town. Ford owners (nine-tenths of all motors in Wales are Fords) reap a rich harvest during the week. So do the hucksters and side-show men, for on the road to the grounds you may buy everything from a lolly-pop to a Steinway grand. You may have your fortune told by a negro or the mysteries of the East revealed to you by dark ladies.

INTELLECTUAL SIDE-SHOWS.

But there are other side-shows as well—intellectual ones. All the organized Welsh intelligentsia holds its meetings in Eisteddfod week. There are the University Union, the Folksong Society, the Cymrodorion Society, the Bibliographical Society, and the National Union of all Welsh Societies, and many more. And there are the bards. The bards at the Eisteddfod make a chapter all themselves! Swathed in supposedly Druidic robes, in pastel shades of green or blue or white, they meet early mornings in the Gorsedd circle—a sort of miniature Stonehenge constructed on a green eminence near the town and "consecrated" for the purpose when each Eisteddfod is proclaimed.

These more or less ancient gentlemen take themselves mighty seriously. And, luckily for them, the populace takes them seriously, too. Banking on a supposed Medieval tradition—a make-believe which in the course of a century and a half has become a tradition itself—they guide the destinies of the Eisteddfod, without having any legal or economic connection with it. There is hardly a "good" Welshman who doesn't believe in the Gorsedd of the Bards as a literary and moral authority, and even though eminently unmusical or non-musical, its word, and nobody else's, is law to the local music committees. It consists largely of ministers and literary amateurs who have won bardic honors for writing Welsh poems and odes for former Eisteddfods. Its "arch-druid," administering the mystic rites from the logan stone, and attired in gorgeous heathen robes, is true to the non-conformist cloth that he wears underneath; its recorder and its herald, who brandish the Horn of Plenty and the ancient bardic sword, are as good Philistines as any



THE WELSH NATIONAL EISTEDDFOD AT MOLD, NORTH WALES.

The principal competition was won this year by the Orpheus Choir of Cleveland, Ohio. (1) The Gorsedd Circle on Bailey Hill. Proclaiming the Eisteddfod open to the crowd standing on the hillside. (2) The bards in procession through the High Street. (3) The Archdruid leaving the church. (4) The Archdruid speaking from the Logan stone.

Odd-Fellow or Elk. But the people crowd about them and gape with awe at this cultural Ku-Klux-Klan.

THE REVOLUTIONARY YOUTH.

Of course there are young fire-brands who revolt against their authority, founded on superstition and a love of pageantry. They are the products of the very Welsh universities which owe their existence to the Gorsedd. And yesterday at Mold they wrested some concessions from the bardic star-chamber; they have forced upon it a music board consisting of Welsh musicians (some of whom were promptly made bards) to "advise" the local committee in the making of programs and regulate the choice of test pieces, whose standard, it must be said, is not worthy of the great festival. They also organized a new Society of Welsh Musicians, which is to aim at the establishment of a national Academy of Music.

These developments are momentous for the future of the National Eisteddfod. So far the issue is clear; the

musicians of Wales are striving for higher standards, for better music, and they want the Eisteddfod to be the instrument of their reforms. But there are two separate currents; those that want to broaden the musical outlook and educate the people in the appreciation of the great music of the world, and those who would maintain the essentially national character of the festival by the compulsory preponderance of Welsh music and the fostering of a native composers' school. The future is to decide whether the Eisteddfod is to be primarily a national festival or a musical one; and this year's experience has given both parties much food for thought.

NO CREATIVE OUTPUT.

Wales has since ages been a land of song, but hardly a land of music. The natural facility for singing, for interpreting, has probably retarded creative endeavor and concentrated all effort on the technic of perfect production. The very folk-songs and hymns of Wales are being traced back, as we just learned, to English sources, though they have undergone great adaptive changes in Wales. The competitions in musical composition at this Eisteddfod produced nothing of real merit, and the prize for a Welsh cantata offered by a newspaper could not be awarded. Yet half the test pieces in the singing contests are, by common consent, Welsh. It cannot be denied that just this circumstance accounts for the low average of quality of the competition music. To the Welsh composer of the prevailing type the tendency towards programs of really great music, as advocated by Sir Walford Davies and others, is therefore a danger. The improvement of taste means their eventual elimination.

AN AMERICAN VICTORY.

That cosmopolitanism on the interpretative side, too, is dangerous to Wales, was proven this week in Mold. For three of the most coveted prizes of the festival went to "foreigners." The chief male voice competition and the chief ladies' choir competition were both won by English choirs, and the second male voice competition by an American one, the Orpheus Male Voice Choir, of Cleveland, Ohio. Curious enough, nothing in the entire festival aroused greater enthusiasm than the victory of these American boys. The whole huge auditorium rang with cheers when the adjudicators announced their decision.

The test-pieces were a part-song by Robert Bryan, Come Live With Me, and Up-hill, a very respectable piece by Dr. Vaughan Thomas, the Welsh composer. The standard of the singing by the six competing choirs was very high indeed, but the somewhat gloomy, dark-colored tone production of the Welshmen seemed not to suit the subjects so well as the bright, clear voices of the Americans. Their healthy, fresh way of singing and the sonority of the basses seemed to please the adjudicators especially, and their leader, Charles D. Dawe, a native Welshman, had every reason to be proud of his success. Their reception must have done every American's heart good, and there was a goodly number of Americans—Welsh-Americans, there.

THE WELSH "DERBY."

But the losing of the chief male competition spread gloom in many quarters. This is regarded as the Welsh "Derby," and heavy bets were said to be laid on the entrants. There were ten of them and seven sang. I heard them all. After seven hearings of Nidaros, by Dr. Dan Protheroe, of Chicago, and Bantock's Kubla Khan, I confess that my critical perception was pretty well shattered, and I was quite willing

to accept the adjudicators' dictum that the Hadley and District Male Choir had won.

It is most interesting to hear these adjudications delivered—a veritable school for critics. For these men have not only to deliver their judgments but must give the reasons for them. So every choir hears what it did and didn't do, and it was especially piquant to hear Dr. Vaughan Thomas say of one choir that it would have sung better without its conductor. There was many a homely truth in these judgments of five days!

If it was remarkable to observe the virtuosity of these men's choruses, it was more delightful to listen to the women's voices in the competition won by the Plymouth Ladies' Orpheus Choir. A really lovely a cappella lullabye by T. Osborne Roberts, a Welshman, and Elgar's The Snow were beautifully sung by a series of seven choirs, and the charm and variety of the voices quite made up for the monotony of repetition.

THE CLIMAX.

The climax of the tournament was, without doubt, the Chief Choral Competition, which occupied the afternoon of Wednesday. Bach's motet, Jesus, meine Freude, was the test piece, and surely no finer music could have been chosen in this case. Five choirs sang three movements each, and the result made one regret that such magnificent material should ever be wasted on lesser things. The Mid-Rhonda Choral Society, Welsh organization, won with 264 points out of a possible 300, and the comparative low marking indicates the high standard which obtains in Wales.

It may be said at once that no such standard is applied to instrumental interpretation, and the contests in this department illustrated a sad state of backwardness. A little amateur orchestra tried to do Mozart's E-flat major symphony with pitiful results, and yet got the prize; quartets and trios hacked away at Beethoven, Schumann, etc., while pianists treated a Brahms rhapsody like an étude. Even the piano accompanying was of almost uniformly poor quality, showing nothing but need of reform in this field.

VOICES!

But what gorgeous voices one heard in the solo contests! Sopranos with sweet, rich and jubilant voices singing Schubert's Allmacht (Conwen Rolands, of Hollyhead, is surely timber for the professional ranks), tenors rolling off Handelian coloratura with perfect ease, baritones and basses of resplendent sonorities. And all amateurs! It would be impossible to even mention all these contests: duets, quartets (a lovely Dowland madrigal), soli and ensembles of every description. Then there was "penillion singing," a peculiarly Welsh practice, consisting of the improvisation of words sung to folk-tunes played on the harp; not to forget solos on the harp itself, the Welsh traditional instrument, present at every ceremony of the mighty Gorsedd. It all nearly overwhelmed me and filled me with wonderment at the capacity of the adjudicators who had to deal with this wealth of material. This year the adjudicators included several distinguished men—Vaughan Williams, composer of the London Symphony; Sir H. Walford Davies, now professor of music in the University of Aberyst—with Dr. Vaughan Thomas, Cyril Jenkins, etc., etc.

LLOYD GEORGE PRESIDES.

I have described this, my first Eisteddfod, at great length, because I really don't believe people in general know what an Eisteddfod is, and I have dwelt on many an external circumstance, because it was all so interesting to me. There are two important characters of the Eisteddfod that must still be mentioned—the president and the "conductor." The latter has nothing to do with conducting in the musical sense, as one would suppose, but has the arduous job of keeping the crowd in order. He humors it, scolds it, cajoles it and talks constantly in the interims between the music and speeches. As he talks mostly in Welsh, much of his jibes went over my head, but I have rarely encountered anything so quaint.

The president is a more ornamental figure and after making his address merely sits in the chair. He changes twice a day. At the opening session it was H. N. Gladstone, son of the great Gladstone and lord-lieutenant of Flintshire on the "great day"—Thursday it was Mr. Lloyd George, introduced by the "conductor" as the "prime mixture of the United Kingdom," and he was to have been followed by Lord Balfour, prevented from coming by a prolonged illness. Mr. Lloyd-George, who takes a very keen and active interest



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in the festival, is still the idol of his Welsh countrymen. He made a speech in Welsh, in which he extolled the "Eisteddfod patriotism" and denounced the "patriotism" of Certain European Nations (no names mentioned). And he caused a dramatic incident by proposing a vote of sympathy with America on the death of President Harding, whereupon the entire audience rose and sang, in fourpart harmony, the last verse of *Fryniau Caersalem*.

It was pleasant, by the way, to see proofs that the ex-prime minister's interest in music is genuine. While I attended the meeting of the Welsh Folksong Society at a little chapel he quietly walked in and attentively listened to an erudite speech on the origins of certain Welsh tunes, and sang the tunes with a lusty voice along with the rest of us. Again, in the evening, he was discovered in the midst of the great audience at the St. Matthew Passion, and in an interval was made to get up and speak. He spoke—in English this time—about Bach's Passion and the improvement of the Welshman's musical taste. Would that some of our own public men might take music as seriously as that, thought I.

There is no time to speak of anything more—the crowning of the bard, the "chairing" of another, of the quaint little town of Mold and its hospitable inhabitants, of the beauty of the surrounding hills. It was an exhilarating week, and an enjoyable one, for the weather—for the first time in four years, I was told—was fair. But fair weather or not, the Eisteddfod is worth a visit to anyone interested in the democracy of art.

DONAUESCHINGEN FESTIVAL

(Continued from page 5.)

performed, each showed some more or less peculiar personal traits, which sometimes even had the charm of the blossom not yet fully blown. The very first program contained two. Frank Wohlfahrt's second quartet in G minor, op. 3, is the youthful work of a dreamer who stands in the midst of a struggle with form and *cum grano salis*—technic. More mature, but a good way from real maturity, is Robert Oboussier, a pupil of Philip Jarnach. His school has surely been better, and his manner of writing is amazingly clear. Oboussier goes beyond the "all-German" style of his colleagues and gives glimpses of a more cosmopolitan spirit, which is no wonder, perhaps, since he is the son of a Belgian father and a German mother, and studied in Germany, Switzerland and Italy. Italy shows its influence in the transparency of his voice-leading and songful curve of many of his themes.

QUARTER-TONES DISAPPOINT THE CACOPHONISTS.

A disappointment—or to some a pleasant surprise—was caused by the second quarter-tone string quartet by Alois Hába (which has likewise been scheduled for the Salzburg Festival). The "disappointment" consists in the fact that these quarter tones did not result in any new concentrations of dissonance, in fact did not enter the consciousness of the non-

MUSICAL COURIER

musical listener at all. The musical ones, on the other hand, were convinced that genuine musical impressions can be conveyed by the quarter-tone scale, if it is properly handled. And that, with Hába, is the case. I did not hear his first quarter-tone quartet, but I am assured by those that did that the second signalizes an essential advance, and that here Hába succeeds in expressing his own individuality, as he did in his earlier non-quarter-tone works. The more lively second movement especially has a jollity and freshness that is simply exhilarating.

BAD MUSIC.

This was followed by songs of Bruno Sturmer, entitled *Erlosungen*, for contralto and string quartet, sung by Tiny Debüser, full of pseudo-sentiment based upon unoriginal poetry. Quite useless, however, was Hermann Reutter's piano trio, op. 10—a mountain of phrases bedecked with arbitrary rhythmic and harmonic turns of cheap ancestry. This piece should not have been on the program.

—AND BETTER.

The third program brought stronger stuff. Johann Friedrich Hoff is no longer one of the youngest, and not one who strives toward the extreme left, and yet he is a man of our day. His quintet for two violins, viola and two cellos, op. 20,



THE AMAR QUARTET.

the hard working element of the Donaueschingen Festival this summer. Front, left to right, Licco Amar, first violin, and Paul Hindemith, viola. Back, left to right, Maurits Frank, cello, and Walter Caspar, second violin.

betrays genuine, solid musicianship, which enables him to express what moves him. Rarely does one have the feeling of being confronted by such an excellent musical artisan as Hoff. He has the courage to cut square into the musical wood, to produce planes and heavy lines; and he formulates his thoughts in solid shapes, which yet have a certain elasticity.

In utter contrast to him is Fidelio Finke, a Bohemian, whose *Acht Musiken für zwei Geigen und Bratsche* were performed. His is a thoughtful, dreamy music, not without occasional passion, not without touches of the bizarre. Little, well-formed pieces, executed with a fine, sure "point," not always interesting or convincing—something gathered up with the toil of the collector.

THE CORNERSTONE OF THE FESTIVAL.

The great work of the festival, and at once its crowning feature was Philip Jarnach's string quartet in two movements, op. 16. A few weeks ago it was performed in the Frankfort Music Week; here in Donaueschingen the first movement, reconstructed in the meantime, was the subject of debate. One expects mature art from this Germanized Spaniard, and one is not disappointed. The quartet is a worthy continuation of the noble line that began with his now famous string quintet. Everything here comes from the depths, every note has quality, every phrase a truth and every expression of feeling is new and impressive.

There are two separate parts, of which each carries its own form within itself, independent in itself with its own sub-divisions, and yet the work, with all its divisions, forms a convincingly inseparable whole. Contrapuntally and harmonically Jarnach has gone a good bit further here than in his quintet, but his strong dissonances are primary expressions, and where he is harmonically simple he is by no means more pleasing. There is such clearness and completeness in this work as are only found in the works of the chosen. With such a composer among us there is no need to fear the Decay of the Occident.

THE BRIGHTER SIDE.

The general atmosphere of the festival was again promoted by the small—and larger—social functions. The intimate circle of friends of the Amar Quartet had been invited, in advance of the festival, for the celebration of its first anniversary; and on this occasion the hosts, Licco Amar, Walter Caspar, Paul Hindemith and Maurits Frank, poured out a horn of jollity upon those present, including the Prince himself. A painter friend with a genius for caricature—helped the fun pictorially and otherwise, and Paul Hindemith, in his inimitable manner, composed especially for the evening a humorous Military Music for String Quartet, which would have made even a Hottentot laugh.

A reception in the Kurhaus, celebrating the ten years' existence of the Friends of Music, and above all a charmingly arranged tea at Villa Dolly, which the Prince now prefers to his great palace in the park, brought the participants together in that pleasant contact which is so essential to the success of a movement. The patronage of the concerts was even greater than in former years. It was an affair with a style of its own, and one which made one wish to be present again next year.

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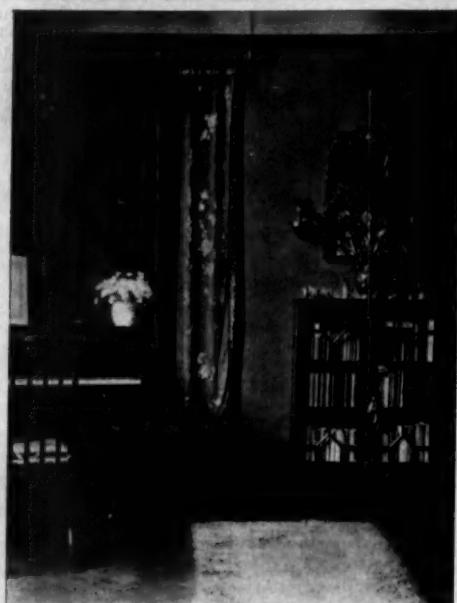
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MARY LEWIS AND WILLIAM THORNER.

This photograph was taken in Paris a short time ago. Mary Lewis is a young American soprano, the latest of a long line that has gone forth from the Thorner studio to seek honors on the operatic stage—and win them. Her first appearance will be at Palermo late in the fall as Mimi in Boheme, but her real debut will take place at Monte Carlo in January or February, when she is engaged to sing Juliette to Lucien Muratore's Romeo. Mr. Thorner returned on the Leviathan from a short vacation trip to Europe and will reopen his New York studio in September.



MYRA HESS' LONDON STUDIO

where she is now preparing her new programs for the forthcoming American tour. (Photographed by Clarence Lucas for the MUSICAL COURIER.)



FREDERICK R. HUBER,

managing director of the Lyric Theater, Baltimore, to the right, and his assistant, J. Albert Young, the resident manager of the theater, to the left, standing in front of the hall that has helped to put Baltimore in bold letters on the musical map. The hall is not only the mecca for the leading recital artists and operas that visit the city, but is also the place where important social and other events are held. Besides being managing director of the theater, Mr. Huber is municipal director of music of Baltimore, as well as manager of the concert department and the summer school of the Peabody Conservatory of Music.



LAMBERT MURPHY,

tenor, who is summering, as usual, at Munsonville, N. H., where he spends considerable of his time indulging in two of his favorite pastimes, photography and tennis.



MARCELLA ROSELER,

who will be remembered for her splendid work last season with the German Opera Company at the Manhattan Opera House. As a result of her success in New York, she was engaged by the Metropolitan Opera Company and will appear with that organization next season. Mme. Roseler is an artist-pupil of Estelle Liebling.



TWO ARMENIAN ARTISTS AT RAVINIA PARK.

Left to right: Armand Tokatyan, tenor, and Paolo Ananian, baritone, both of the Metropolitan Opera Company, who have been singing this summer at Ravinia Park. On September 4, Mr. Tokatyan will leave for California where he will appear in concert at Symphony Hall, Los Angeles, on September 16. After that he will sing in Il Tabarro and Gianni Schicchi in San Francisco, returning on September 29 for his appearances at the Maine Festival, October 6, 10 and 11. He will be back in New York October 15, ready for the opening of the Metropolitan.



FERNAND ANSSEAU,

the French tenor, already known in Europe, who will make his American debut with the Chicago Opera next season. This shows him at his summer home in the Meuse valley, with some of his prize live stock.



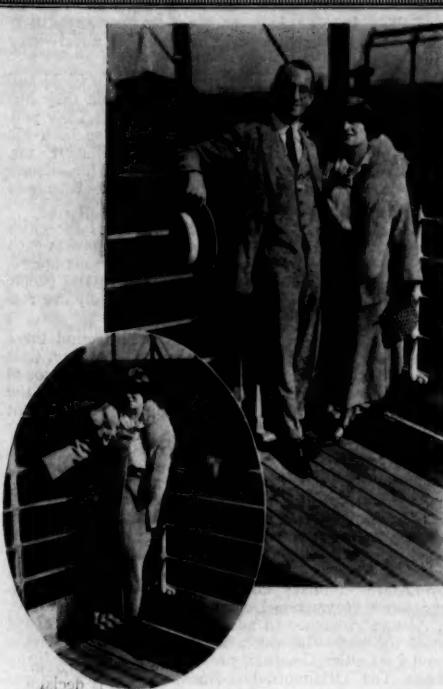
DOLORES ROYOLA,

lyric soprano, is well liked wherever she has appeared and her success is most gratifying to the well known singing master, Yeatman Griffith, with whom she has studied for the past four seasons.



HENRY JUNGE,

of Steinway & Sons, photographed with Magdeleine Brard, French pianist, at her home in Turin, Italy.



MANA-ZUCCA OFF TO EUROPE.

Mana-Zucca, the composer, sailed for Europe last week on the Leviathan, accompanied by her husband, Irwin Cassel. Mr. Cassel is a writer. In a recent Schirmer publication, *In Bibletland*, Mr. Cassel and Mana-Zucca collaborated. (Photos by Bain News Service)



ALMA SIMPSON

enjoying a real vacation at Bar Harbor, Me. Miss Simpson spent the first part of the summer in the Canadian Rockies studying, but will as usual finish it with what the soprano terms a real "pasturing."

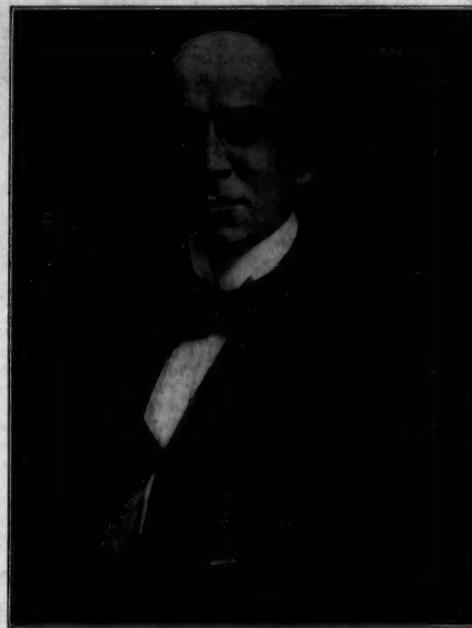


MABEL GARRISON,

who is spending the summer "down on the farm," as is her custom when she remains in this country for the warm months. Miss Garrison promises many novelties for those who attend her recitals next season.



WILFRIED KLAMROTH,
with a group from his summer class, on the beach at Spring Lake,
N. J., near Brielle.



S. WESLEY SEARS,

who was scheduled to play on August 29 for the Convention of the National Association of Organists in Rochester, N. Y. September 5 he will play for the Convention of the Canadian College of Organists in Toronto, Canada.



RÉUBEN DAVIES,

American pianist, was engaged for the Summer Master School at the Southeastern Teachers' College at Durant, Okla., which was held for six weeks during June and early July, conducting a highly successful class in piano. Other teachers in the Summer Master School were Earl Rosenberg, voice; Forrest Schulz, violin, and Clarissa Harrold, reader, all of the Horner Institute, Kansas City, Mo. At the close of the Master School, Mr. and Mrs. Davies motored to Green Mountain Falls, Colo., where they had taken a log cabin for the season. Here Mr. Davies is combining work in preparation for his next season's concert appearances, with pleasure and recreation. He has numerous engagements booked in Southern and Middle Western cities for the season of 1923-24, the first being in Houston and Fort Worth, Tex. Mr. Davies is under the management of the Horner-Witte Concert Bureau of Kansas City, Mo.



ETHEL GROW,

contralto, snapped on top of the observatory at Eastern Summit, on the Mohawk Trail, on her return from singing at the very successful benefit given at Peterborough, the evening of August 13, for the MacDowell Colony.

A RECENT SNAPSHOT OF
LEGINSKA,

the pianist, at her London studio. Mme. Leginska is at present, however, in Munich where she gave a recital on August 27. She will soon return to London.

Yeatman Griffith Takes Los Angeles by Storm

It is said that there have never been any classes on the Pacific Coast which have in any way compared with the success which Yeatman Griffith has made with his vocal master classes at Los Angeles this summer. Pupils came not only from Los Angeles and environs, but from Arizona, Colorado, Oregon, Ohio and Canada. Most of these students are artists and many of them well known teachers. All have been unanimous in their praise of the work which Mr. Griffith has done. Seventy-two signed a petition, which was presented to Mr. Behymer on the closing day of the course, asking that Mr. Griffith return to them next summer.

The demonstration classes were very well attended and Mr. Griffith was unable to give many of the private lessons that were desired. It is said that at the close of the last week \$3,000 worth of private lessons had had to be turned away. Every one was delighted with the work of Mr. Griffith and clamored for more. There were at least fifty students who were too late to enter the course and these have already signed up for next season. The clarity of the exposition of voice production which Mr. Griffith made, the sincerity of presentation and the genuineness of the man himself, made an irresistible combination. On the closing day, Mrs. L. J. Selby, of Los Angeles, a former pupil who had been instrumental in helping Mr. Behymer to bring Mr. Griffith to Los Angeles, made the presentation for the class in its entirety, of a beautiful silver loving cup, which was filled with California flowers.

A large group of students were at the train when Mr. and Mrs. Griffith and their daughter, Lenore, departed for Portland. Already Portland reports practically full time for Mr. Griffith, both with class and private lessons.

During their visit to Los Angeles Mr. and Mrs. Griffith were feted and entertained by local musical and society people and they in turn were quite as delighted with the spirit of the West, as Los Angeles was with them. Critics, pianists and composers attended the demonstration classes and were very emphatic in their praise of Mr. Griffith's methods.

Following is the list of members of the 1923 class:

E. Foster, Los Angeles; E. Bryan, Los Angeles; L. Snelling, Hollywood; R. M. Alford, Long Beach, Cal.; Elinor Beach, Los Angeles; Miss Burrell, Los Angeles; Lucile Bordage, Los Angeles; Constance Balfour, Los Angeles; R. N. Bias, Los Angeles; Mary Bower, Los Angeles; M. F. Clench, Los Angeles; Mrs. E. D. Clark, Bakersfield, Cal.; Miss Cozzen, Alhambra, Cal.; Mrs. E. E. Conway, Los Angeles; Mrs. Mottram Craig, Los Angeles; Ruth Ebbé, Milwaukee, Wis.; Mrs. C. E. Durand, Los Angeles; Mrs. Frederick Fradkin, New York; Janice Frithfield, Hollywood; Mrs. R. E. Fisher, Los Angeles; L. D. Frey, Long Beach; Mrs. E. L. Gallentine, Los Angeles; Mrs. F. A. Hamm, San Fran., Cal.; Mrs. J. A. Hoskins, Baker, Ore.; Mildred Harter, Akron, O.; Norma Hewlett, Long Beach; Alma Harris, Sandusky, O.; Ida Jones, Los Angeles; A. Jones, Salt Lake City; Bernice Johnston, Los Angeles; Mr. Kennedy, Clifford Lott, Los Angeles; Florence Minott, Los Angeles; Margaret Messer Morris, Los Angeles; Mrs. Jere Metzger, Tucson, Ariz.; Florence Middaugh, Los Angeles; Mrs. M. F. Monson, Los Angeles; Ann McPherson, Monrovia; Mrs. E. Newkirk, Los Angeles; Ethel Virgin O'Neil, Gladys Pugh, Redlands, Cal.; Mrs. R. R. Pollock, Los Angeles; Irene Parsons, Los Angeles; Arnida Panchos, Tucson, Ariz.; Jessie M. Patterson, Los Angeles; Mrs. F. E. Rosser, Hollywood; Maureen Robinson, Los Angeles; Ellis Rhodes, Santa Ana; Mr. Rasmussen, Mrs. S. Russell, Hollywood; Mrs. W. O. Stamps, Los Angeles; Mrs. P. G. Spilsbury, Phoenix, Ariz.; Mrs. J. A. Seelye, Van Nuys,

Cal.; Mrs. L. F. Spoor, Long Beach; L. Smith, Pasadena; Mrs. L. J. Selby, Los Angeles; Alice Thornton, Hollywood; Miss Tilley, Seattle; Mrs. W. S. Thompson, Winnipeg, Canada; Blanche Taylor, Los Angeles; Elizabeth Van Etten, Long Beach; Olive Wilson, Los Angeles; Jennie Winston, Los Angeles; Adele P. Wiseman, Long Beach; Mr. Yoegel, Los Angeles; Mrs. A. C. Zimmerman, So. Pasadena; H. E. Zierenberg, Los Angeles; Marguerite Cobb, Fresno, Cal.; Adelaide Walton, Los Angeles; Grace Sayre, Pasadena.

Zanelli and Alberti in South America

Sol Alberti, pianist, coach, and accompanist, went with Renato Zanelli, the Metropolitan baritone, on a concert trip which the Chilean baritone undertook in his native country



FAR AWAY IN CHILE.

Renato Zanelli, Metropolitan baritone, and Sol Alberti, his accompanist and joint artist, in front of the Zanelli home, one of the finest in Valparaiso, Chile. This photograph was taken at the conclusion of their successful concert tour in Chile the day before they left to cross the Andes to Buenos Aires, before they gave another series of recitals.

this summer. Besides accompanying Mr. Zanelli, Mr. Alberti has played two groups of solos on each program. The experience has evidently been a thoroughly interesting one as Mr. Alberti writes: "We have had a marvelous trip so far. Being my first time down this way, it has all been very interesting. First the Panama Canal, then Peru (we gave no concerts in Peru but stopped for quite a while in a few

places), and finally down here in Chile. The people with their different customs and habits, their different ways of eating and the different things that they eat, working differently and playing differently—this has been all novel—very interesting.

"We have given exactly twenty concerts here in Chile and have had wonderful success. These people, when they like something, are not content with just applauding. They yell, stamp and raise the devil generally, and we have been the recipients of quite a few ovations that were thrilling to me. Am glad to say that their musical education is far enough advanced so that they have enjoyed the piano solos also, and have showed it in their usual way.

"We have given three concerts each in two of the cities before they were satisfied and have given two concerts each in four cities. The rest of the places had one concert apiece. Imagining a city of sixty and one of seventy thousand people packing the theater for three concerts. They surely are real music lovers.

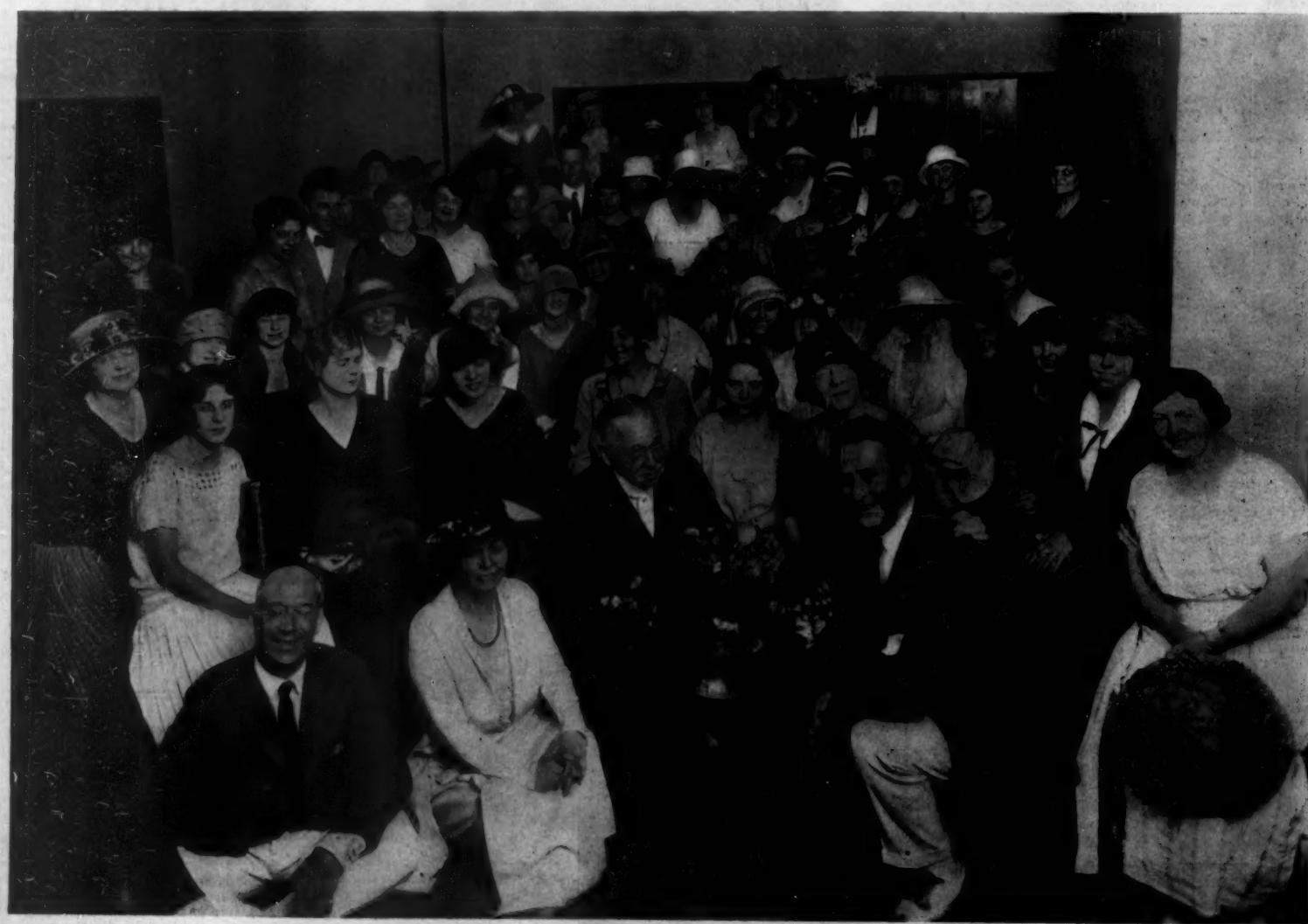
"Saturday we leave for Buenos Aires, stay around there for a little while, then go up to Montevideo, Uruguay, then up the coast to Rio de Janeiro and other places right around there and then back to New York. Are due to arrive the second week in September and I will start my teaching at that time, of course."

Parisian Critics Praise Helen Teschner Tas

That America is about to produce a characteristic, distinctive and notable musical expression as evidenced in the work of the younger Americans is the unanimous decision of the French critics following the special concerts devoted principally to Americans and to composers resident here, given by Lazare Saminsky, conducting the Colonne Orchestra, and soloists, Raymonde Delaunois, Helen Teschner Tas, and M. Alexandrovitch. In addition to the two orchestral concerts at the Salle Gaveau, a lecture-recital on American Music and its Celtic Elements, presented by Mr. Saminsky with Mmes. Tas, Delaunois, Dai Buell, and Daniel Lazarus assisting, also was given. The music of Ernest Bloch, Charles Martin Loewler, John Alden Carpenter and Lazare Saminsky—who were represented on the programs—was already known abroad, but the group of younger, native Americans was introduced to the European public at this time.

The American violinist, Helen Teschner Tas, had her first Paris hearings on these occasions. *Le Monde Musical* counts her "among the foremost violinists." . . . and Mme. Helen Teschner Tas interpreted with an excellent style and charming virtuosity a concerto after Airosti, by Albert Elkus and an Eklog by Walter Kramer. One congratulates this violinist upon her magnificent tone," comments *La France*.

Mme. Tas played both the first and the second sonatas for violin and piano by Louis Gruenberg while in Paris, the first being given with Daniel Lazarus at Mr. Saminsky's lecture-recital and the second performed with the composer for a group of distinguished European and American musicians in the offices of *Le Revue Musicale*.



THE YEATMAN GRIFFITH MASTER CLASSES IN LOS ANGELES,

seventy-two strong, assembled for the presentation of a silver loving cup in appreciation of the splendid work done by him. Right to left in first row: Yeatman Griffith, Mrs. Yeatman Griffith, L. E. Behymer, under whose management the course was arranged, Mrs. L. J. Selby, who made the presentation speech, Ellis Rhodes. The course was a colossal success and will be repeated next season. Enrollments began before this course was closed.

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GOLDMAN BAND CONCERTS

The closing week of outdoor concerts on the Mall in Central Park, New York, by Edwin Franko Goldman and his excellent band attracted the largest audiences this season.

On August 19 a sacred program was rendered with Vincent Buono, as cornet soloist; a Bohemian program was given on August 20; the "request" program on August 22 had Leo A. Zimmerman, trombonist, and Vincent Buono, cornetist, as soloists; Dicie Howell, soprano, was soloist on August 24, when a Wagner program was featured; on August 25, when a "request" program was again given, Vincent Buono appeared once more as soloist. On August 26 (the final concert of the 1923 season) Mr. Goldman presented a special closing program as follows: March Solennelle, Tschaikowsky; Mignon overture, Thomas; Procession of the Knights (Parsifal), Wagner; Excerpts from the Valkyrie, Wagner; Hungarian Rhapsody No. 2, Liszt; Homing, del Riego; Open Thy Blue Eyes, Massenet, Lotta Madden, soprano; Emblem of Freedom, Goldman; On the Mall, Goldman; 1812 overture, Tschaikowsky.

Mr. Goldman was greeted with a fanfare. The soloist on this occasion was Lotta Madden, soprano, who, like Mr. Goldman, has become very popular at these concerts. To her programmed numbers she added the ever welcome In the Springtime, by Edwin Franko Goldman. The band, under Goldman's direction, rendered its numbers with intelligence and mastery, and despite the long program the audience could not be appeased until seven encores were given, two of which were Mr. Goldman's Chimes of Liberty and Sagamore March (both given by special request).

At the conclusion of Liszt's Hungarian Rhapsody Willis Holly, secretary of the park board, introduced Hon. William T. Collins of the board of aldermen, who in the absence of Mayor Hylan and Murray Hulbert, was the speaker of the evening. Mr. Collins said among other things: "The gift of God is music, and it is appreciated by the democracy as well as by the prince." He then presented Mr. Goldman with a medal on behalf of the Mayor's committee and those whose ears have been charmed by the music. He further pointed out that the concerts had been given without cost to a single taxpayer. Mr. Collins then presented a silver loving cup to Mr. Goldman (the gift of the members of his band), remarking that in no other city could a group of musicians be found who are so devoted.

Mr. Goldman thanked Mr. Collins, the members of his band, Mrs. Guggenheim, who had worked so hard in behalf of the concerts, Mr. Berolzheimer and Mayor Hylan, who, he said, suggested the Central Park site when the concerts were transferred from Columbia University.

Mr. Goldman further stated that during the entire season of twelve weeks only two concerts were cancelled on account of bad weather and three more owing to President Harding's death. During six years since the inception of the Goldman band concerts, Mr. Goldman has not missed a single performance.

As an extra and appropriate closing number the band played Auld Lang Syne.

Grace Denton's Toledo Course Progressing

The Rivoli City Concerts, under the management of Grace E. Denton, will open at the Rivoli Theater, Toledo, Ohio, on the evening of September 28 with a song recital by Schumann Heink. John McCormack, the Cleveland Orchestra (with Renato Zanelli as the soloist), Frieda Hempel, Anna Pavlova and her Ballet Russe, Charles Hackett and Lionel Tertis, are also to be presented during the season by Miss Denton, and with such a splendid list of attractions it is not surprising that the response on the part of Toledo music lovers has been up to expectations. Already practically all season tickets have been sold. This is Miss Denton's first season in presenting her own series in Toledo, and that she will meet with success seems evident, for she has shown excellent judgment in the selection of her artists and discrimination in arranging attractive advertising matter with which to announce her course.

Jencie Callaway-John's Spiritual

When Jencie Callaway John, the soprano, gives her annual song recital in Aeolian Hall in November next, she will offer a diversified program, which will include some fine old Lieder arias, modern French, and rarely heard songs from other schools. An interesting feature however, promises to be a Spiritual of her own composition. In explaining this, Mrs. John states that a particular strain kept running through her head for some weeks, until she could not tell whether she had heard it somewhere before or not. Upon investigation, she found that it had not been printed. Next she sang it over for some Southern darkies, who seemed to find it a little familiar, one in particular saying that it was "an old, old Negro tune." So Mrs. John has written her own words and will present it at her New York recital in the fall.

May Peterson with De Reszke

May Peterson writes to the MUSICAL COURIER from Royat-Les-Bains that she is thoroughly enjoying her coaching with her old master, Jean de Reszke, and that a number of other Americans are with him. Prior to sailing for America, Miss Peterson will spend a little time in Paris. She will arrive in New York the first part of October in time for her first appearance of the season, which will be at Symphony Hall, Boston.

Alexander Bloch Offers Scholarship

Alexander Bloch, the well known New York violin teacher and disciple of Professor Leopold Auer, is enabled through the generosity of a friend to offer a scholarship for the coming season. Applicants will be heard at the Bloch studios 422 West 22nd Street, New York, from September 15 to October 1.

Hageman Re-Opens Studios, September 17

Richard Hageman will re-open his New York studios on September 17. Mr. Hageman has been teaching this summer at the Chicago Musical College, and beginning on August 6 he conducted a two weeks' series of symphony concerts at Lemon Hill, Philadelphia, with splendid success.



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(Signed) George Smith.

REVIEWS AND NEW MUSIC

(Bote & Bock, Berlin)

Eighteen Reger Pieces for Piano

Bote & Bock have published two small volumes of Reger pieces, arrangements of portions of movements from his chamber music and other larger works. The collection is made by F. H. Schneider, and there is an introductory note, also presumably by Schneider, though unsigned, which begins: "Max Reger's star is in the ascendency."

Well, maybe and maybe not! There are those who find his work interesting, not to say beautiful, but they are surely not numerous, and a greater number judge it a bore. The fact is, however, that most of us really know almost nothing about Reger, and will be grateful to the publishers of this collection for providing us with an opportunity of getting a little in touch with the much-discussed master—though of course the Reger enthusiasts will say: "Oh! You can't judge by those things! You should hear—"

Personally, after glancing through these pieces rather hastily, it must be acknowledged that I do not find my interest aroused. Reger's muse reminds me of Milhaud's. He clothes trivial ideas in mathematical-technical inventions which do not serve to disguise the smallness of the basic thought. And the whole material as it stands is as stiff and dry as may be. Yet one feels constantly that light and easy popular pieces might have been made of these ideas if only their composer had not composed so much around and about them. The melodic line is what we find in second grade piano studies, but it seems that Reger was ashamed of it and tried to put it out of sight.

It will be said that they are, perhaps, technically fine. That is a question the discussion of which would occupy more space than that allotted to this little review, but I ask: What is the meaning of technic if its fineness results in music that is stupid, uninteresting, tiresome, without charm? It is worth thinking about.

F. P.

(S. Becker, Minneapolis, Minn.)

Character Sketches for the Piano

By Samuel Becker

The interest in these four piano pieces is not so much in the actual compositions as in the man who has composed them. Mr. Becker hails from Minneapolis and is a taxi driver in that city. After working-hours he spends his entire time writing down the music which fills his brain and demands visible expression. Very recently he has been taken up by many prominent musicians there, who sufficiently encouraged his efforts to enable him to publish four piano pieces of medium difficulty. These, and many other numbers still in manuscript, are having their first public hearing this summer. They are being performed by the various bands and orchestras of his home town. The papers have given considerable space to the man and his music, and all have accorded him much praise.

The selections are: Petit Valse Caprice, Slavonic Romance, Waltz Allurement and The Trial (A Russian Tragedy). It must be admitted that the young man has talent. The two waltzes are brilliant and written with understanding, though Allurement is by far the best and most original. It is in the other two we find the worthwhile expressions. The Trial is a descriptive piece, depicting the soul of a man, tried and condemned to die in Russia. The music pictures the despair and the lack of fear and hope. It ends showing the great calm which comes after suffering. This piece will receive the most serious consideration of them all. Romance is in an entirely different mood and a creditable contribution. If the fates so decree that Mr. Becker may be enabled to develop his talent he has the possibilities of genuine creative work.

(Arthur P. Schmidt Co., Boston)

Three Un-Improving Songs for Enthusiastic Children

By Gena Branscombe

In reality there are four interesting songs in this attractively published volume. The title page adds: "And One

Song for Sleepy-Time." Mrs. Branscombe has also written the lyrics for her four numbers. Maidens from Japan has as sub-title—Geography Lesson. Sprightly Mrs. Grasshopper is a nature study, and The Birthday Party is one on manners. The slumber song is Over Dreaming Children. Each little song has a photographic reproduction of kiddies. At least one is the composer's daughter, in a dainty Japanese costume. These give a personal interest to the songs which only enhances the effectiveness of the edition. The songs themselves are intended to be sung to children and by them. There are artists who make a specialty of children's songs who will find here good material. Mrs. Branscombe always composes in a lyrical vein, with clear cut melody, sanely constructed. For the home and kindergarten, and can also be taught to elementary students and concert singers too.

(Enoch & Sons, London and New York)

Drums

By Arthur Meale

A song published in three keys—Bb, C and D. However, we much prefer the key of C, for the number seems best suited to the bass or baritone voice. The poem, by P. J. O'Reilly, is in three stanzas, and the composer has written

point, and as long as he holds to it he may depend upon success, and more success. (And why should he worry if the Metropolitan refuses his operas? He has the American public back of him!) This Oriental music, like his American Indian music, is wonderfully expressive, colorful. It brings you immediately into the magic land of the Arabian Nights—our youthful idea and memory of the inspired, mysterious East. Yet this Orientalism is not borrowed. It is not Russian or French, neither Tchaikovsky nor Rimsky, neither Ivanoff nor Saint-Saëns. It has that definite, individual flavor that is Cadman and is recognizable in everything that he turns out.

This is a good arrangement of good music. Some will feel that it is better suited to the violin than the piano in its original form. Perhaps it is. Certainly it is effective violin music, brilliant without difficulty.

(Carl Fischer, New York)

The Brooklet and Mystic Chant

Cello Solos, by Bertram H. Currier

The Brooklet is a light, rapid piece of moderate difficulty, most ingeniously arranged for the cello so as to give the effect of virtuosity without any great effort. Most of it lies low down on the A string, and when the music passes down in sweeping runs across the cello it is on the open strings. A clever piece, highly recommended!

The Mystic Chant is designed with no less skill. The melody is attractive and the harmonies very effective indeed. The piano accompaniments of both pieces are neatly written, sonorous without overloading.

(Murdoch, Murdoch & Co., London. Chappell-Harms Inc., New York)

Fairy Tales From About Me

By Constance Holt-Finney

A song to be sung to children at bed-time, or used on the program by artists who give children's concerts. The words are by Marjorie Collett. They tell a simple story of how the kiddie feels when mother tells a fairy-tale before going to bed. The music is without difficulty, and could easily be taught to a child to sing at school entertainments.

(Chappell-Harms, Inc., New York)

Helena

By Camille de Rhynal

The sub-title of this song is A Vocal Tango Milonga. The words are by J. D. Marquand. Best suited for prologues and special presentation to feature films where both the melody and words would suit the spirit of that particular picture. Also for cabarets, vaudeville and popular programs.

Happy Winter

By Camille de Rhynal

This is a song fox-trot. The words are also by J. D. Marquand. Both selections are light and without special merit, though are necessary in their class.

(Elkin & Co., Ltd., London)

Dawn-Song

By Eric Fogg

A lovely art song, both in the music and in the lyric which is by W. Donald Suddaby. A cry of exultation for the beauty of dawn and the rising sun. The music is subdued in its joy and, unlike most selections on this theme, it does not end on high notes, which is a relief, and in this fact lies much of its charm. For the concert singer. G. Ricordi & Co., American agents.

(Composers' Music Corporation, New York)

At the Eastern Gate

By Frank L. Waller

This belongs to a set, Two Songs. The lyric is a translation made by Helen Waddell from a poem by Dr. Legge. Mr. Waller rarely fails to give us a good song, which artists and students alike enjoy singing, and this is not one of the exceptions. In fact, it is one of the best recital songs received lately. The setting is a flowing melody for the piano with the voice singing simple phrases which har-

his setting in three different moods changing both time and key. While this has many good qualities, its use will be limited, owing to the words. It is a poet's idea of the message of the drums. First, "there is magic in drums—there is sorrow in drums—there is rapture in drums." The music is descriptive of all three interpretations. Singers looking for a song to be used at public celebrations and memorials will do well to look this one over.

(White-Smith Publishing Co., Boston)

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(Arthur P. Schmidt Co., Boston)

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Key of F.

M. J.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

THE MACDOWELL COLONY.

"I have been asked to tell something about the MacDowell Colony at Peterboro, N. H., its origin, aims and general condition, before the Music Club, of which I am leader. I know something about this to enterprise, of course, in a general way, but do not seem able to place my hands upon the definite information which I would like to give. I do not quite understand what is meant by the 'Seven Arts.'

"Any information you can give me will be very much appreciated or if you can direct me to sources of information in order that I may search the point for myself, I shall be grateful. We are using quite a number of MacDowell's compositions in our study. We find the MUSICAL COURIER a great help to us and, for myself, having studied in New York, I am inclined to look to New York occasionally for help."

As you probably know, it was in 1908 when Edward MacDowell died, and shortly after his death a number of his admirers organized the MacDowell Memorial Association, for which a fund of \$50,000 was raised, so you see the club was dedicated to his memory. The aims of this club are for the advancement of music and other arts in any way possible, particularly being given to the needs of composers and students. The MacDowell estate at Peterboro was deeded to the association by Mrs. MacDowell, and the past sixteen years have seen the development of the club into a large and effective summer musical and educational center. The accommodations soon were outgrown and arrangements have had to be made to meet the demands. With this growth the necessity for larger funds arose, and for a number of years Mrs. MacDowell gave concerts throughout the country to raise money for the needs of the colony, all the proceeds from these recitals, where her husband's compositions were played exclusively, being devoted to Peterboro and its necessities. An accident caused Mrs. MacDowell to be unable to appear in public during the latter part of the 1922-23 season, so a request was made through some well known musicians for subscriptions that the work might be carried on. You have probably seen a mention of this fund in the MUSICAL COURIER, through whose co-operation it has been raised. It is a matter of congratulation that Mrs. MacDowell's health is restored and that this summer she has again taken up the work of superintending the activities at Peterboro.

Many MacDowell clubs have been formed throughout this country, their work being of importance in the musical field, where the name of Edward MacDowell is held in such reverence as "America's most inspired composer."

What the colony does is to afford to workers in the various arts an opportunity to spend the summer in work at an extremely reasonable rate. They are provided with a studio and board and left to do their work, there being a strict rule that forbids the disturbance of anyone's privacy during the daytime, except by direct invitation. As a matter of fact, there have been, as a rule, more workers in other arts at the colony than composers. A number of pamphlets have been published, describing the colony and its work. Why not write directly to Mrs. MacDowell at Peterboro, N. H., and ask if she can send you some of them?

The "Seven Arts," unless memory plays us a trick, are: music, painting, sculpture, literature, drama, oratory, and dancing.

Newsom to Represent New York Managers

Hugh R. Newsom of Cincinnati, has entered into an agreement to represent the combination Daniel Mayer, London Charlton, and Haensel & Jones, beginning January 1, 1924.

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CHICAGO OFFICE ANSWERS INQUIRIES ON STANDING OF LOCAL SCHOOLS, TEACHERS AND MANAGERS

Cara Verson in Germany—Knapfer Spending Vacation Abroad—Durno Studio Reopens September 10—Mina Hager at Mandel Hall—Gemmer with Philharmonic Conservatory—Public School Music at Bush Conservatory

Chicago, August 25.—At this time of the year, this office receives annually inquiries regarding the standing of music schools, teachers and managers in and around Chicago. This department in reply sends a list of all the schools that advertise in the paper, and as they are the leading ones in this territory, the answer is most accurate. The same applies to teachers. As far as managers are concerned the inquiries are here answered. This office has found out that the most reliable Chicago managers are: Wessels & Vogeli, who have been in business for many years; Mr. Wessels is also business manager of the Chicago Symphony Orchestra and treasurer of the same organization, and Mr. Vogeli occupies the post of assistant manager and assistant treasurer of that institution. They have managed successfully many musical happenings and their standing in this community is such that an appearance under their banner brings prestige to any artist. F. Wright Neumann, dean of Chicago managers, has brought to Chicago many famous artists of the present day and of the past. His reputation as musical manager is well known the world over. Like Wessels & Vogeli, his name means a great deal to any artist desirous of appearing in Chicago, as many patrons of art buy tickets for a concert often solely on his recommendation. Rachel Busey Kinsolving, younger in business than the above named, has nevertheless established herself solidly in the esteem of the Chicago public and music patrons by presenting the best talent available. She is a very reliable manager, resourceful and honest and her experience of past seasons will be beneficial to any artist appearing under her management. Edna Richardson Sollitt also presents artists here, but she is regarded as yet, as a private impresaria, one who exploits but very few artists, her series consisting of only three concerts. She has not as yet come into competition with the big managers of Chicago. There is also in this city a manager by the name of Jessie B. Hall. She has been very successful managing young artists, pupils of teachers, or recent graduates of a school. In larger endeavors, Miss Hall was most unsuccessful last year. One will recollect the unfortunate appearances, under her management, of such famous artists as Alice Gentle, Paul Althouse and Arthur Middleton. Those artists, great favorites in Chicago, appeared before empty seats—Gentle at the Playhouse and Althouse and Middleton at Cohen's Grand. Miss Hall has been endorsed by this office on many occasions when young talent asked for the services of a manager, but well known artists have been advised not to seek her management. Harry Culbertson, who is not a local manager, but a national one, has also presented artists in Chicago. Generally those artists are under his own management. Joseph A. Schwickerath, who manages Kimball Hall, may be looked upon more as a renting agent than as a manager.

There are in Chicago, many other managers, but as yet they have not made any stir in this community. They may all be looked upon more as booking agents than as managers of talent. There are also here some managers who make most of their money securing pupils for unsuccessful teachers. Those teachers are willing to pay a commission to those managers whenever a pupil is sent by them. Those managers, generally, are found in buildings where many teachers have studios. They walk around halls awaiting pupils and endeavoring to get them to leave their teacher for another one. They are looked upon with suspicion by this office of the MUSICAL COURIER. Their method has of late been the subject of a quiet investigation and one of these days a story will appear in these columns that should startle musical Chicago, as the method of those unscrupulous and unsuccessful managers who act as bait for likewise unsuccessful teachers, must be aired for the good of things in general.

CARA VERSON IN GERMANY.

Word has been received from Cara Verson, the well known Chicago pianist from Rosetti Villa, at Berchtesgaden, Bavaria, where she will remain until October 1. In her letter, Miss Verson says: "I am living in this delightful villa, perched high up in the hillside, overlooking the village in the valley below and with a magnificent view of the snow capped mountain peaks across the valley. Am working on my programs for next season and am told the peasants, working in the hay fields, near our villa, shake their heads in bewilderment and look puzzled at the sound of Szymanowski and Wladigieroff that float down from my window. I expect to play in Berlin, Dresden, Munich, Vienna, Budapest, Paris and London and if passports can be obtained, may give a recital in Moscow and Petrograd before I return to the States."

KNUPFER IN BAVARIA.

Word has been received from Walter R. Knupfer, director of the Knupfer Studios of this city, who is spending his vacation abroad. Mr. Knupfer writes as follows: "We are now up in the Bavarian Mountains, having a glorious time. There are days when we don't do any climbing, but they are few. Many great artists have chosen this beautiful lakeshore for their homes. Slezak lives quite close to our hotel, in a charming cottage surrounded by many flowers; so does Alois Burgstaller, the Wagnerian tenor, who you will remember for his Siegfried and Parsifal interpretations during the Grau and Dippel regimes. We visited him in his artistic home in the midst of a lovely park and he surprised us by his really wonderful interpretation of Liszt, Strauss and Schubert songs. We will sail from Bremen, August 30, on the new German Lloyd steamer Muenchen, to be back in Chicago for the opening of the season on September 10."

DURNO STUDIO RE-OPENS SEPTEMBER 10.

Jeannette Durno will resume teaching in her Chicago studio on September 10. Miss Durno's summer classes were very heavily attended by pianists from various parts of the country.

MINA HAGER AT MANDEL HALL.

At Mandel Hall, under the auspices of the University of Chicago, Mina Hager was heard in recital on Friday evening, August 24. Miss Hager's spontaneous singing captivated her audience from the start. When she sings, she gives herself through the medium of the song she has chosen—and she chooses well. Especially effective were the group of songs by modern English composers, including Elgar, Arnold Bax, John Ireland and two arias from Il Trovatore. Isaac Van Grove's accompaniments added to the enjoyment of the evening.

GEMMER WITH PHILHARMONIC CONSERVATORY.

In the issue of the MUSICAL COURIER of August 9, an announcement was made that several of Chicago's best known teachers had joined hands and were about to launch a new school which will be known as the Chicago Philharmonic Conservatory. The names of the directors were mentioned, but, due to a slip of the pen, the name of Edwin J. Gemmer

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was omitted. Mr. Gemmer is well known in this locality as a piano teacher, and his connection with the new school adds value to the standing of the institution.

PUBLIC SCHOOL MUSIC AT BUSH CONSERVATORY.

One of the rapidly growing departments of Bush Conservatory is the Public School Music Department of this progressive institution. Under the direction of Lyra Votaw, who, together with F. Carl Gorman and William Nordin, conduct the classes, the course of study has been made to correspond with the newest requirements of the National Music Supervisors' Conference.

The course for the diploma, covering two years, includes 660 hours of class work. The subjects in the course are Methods and Materials for Grades and High School, Musical Appreciation, Sight Singing, and Ear Training, General Theory, Harmony, History of Music, Band and Orchestra Conducting and Practice Teaching and Vocal Ensemble.

The Degree of Bachelor of School Music, which is required frequently for positions in all states, is given in the third year term of the course. After the diploma is completed in the second year, the following subjects are included in the post-graduate course: Advance Sight Singing and Ear Training, Counterpoint and Composition, Orchestration and Instrumentation, Methods and Materials, Band and Orchestra Conducting and Public Performance, Pageantry, etc.

Graduates of the Public School Music Department of Bush Conservatory are greatly in demand and are usually engaged even before graduation by school superintendents who are eager to secure their services because they know of the excellent training the Bush students receive. Last June every member of the graduating class had secured fine positions before graduation. The fall term opens September 10. Advance registration has been very heavy.

RENE DEVRIES.

Harold Henry in Demand

Harold Henry in the three weeks he has been in the United States has given two recitals—one on August 12, at Marion, Mass. (Buzzard's Bay), the second on August 20, at Bennington, Vermont. Both of these have been private engagements. Mr. Henry, who is at present teaching in Bennington, Vermont, one of the loveliest villages in New England, will give a public recital in that place in the near future. With his customary generosity, Mr. Henry is making this latter recital for the benefit of the local Red Cross.

Mary Wilderman a Popular Radio Artist

For the second time this season the Radio Corporation of America has secured Mary Wilderman, the well known pianist and pedagogue, to broadcast a recital from the WJZ Station at Aeolian Hall, the evening of September 4, from 7:30 to 7:45 and again from 8:15 to 8:30. Beethoven, Chopin, Rubinstein, Leschetizky and Saint-Saëns will be among the composers represented on her program.

Pierce to Give Recital in Jordan Hall

J. W. Pierce, the admirable baritone, will give his Boston recital next season, November 15, in Jordan Hall, and is busily engaged preparing his program at his home in West Newbury, Mass. He also gave part of his time to the preparation of a party which was produced with signal success last Thursday afternoon, August 23, in that town.

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FOREIGN NEWS IN BRIEF

SUCCESS OF SALZBURG FESTIVAL.

London, August 13.—News has just been received here of the great success of the Salzburg festival. With two exceptions (one of which was due to the non-arrival of the music), all the works were performed according to program and the Italian section have decided to sink all differences and to take an active part in next year's festival which is again to be held at Salzburg in August. A series of three orchestral concerts are also to be held at Prague next May in connection with the Smetana centenary. E. J. Dent has been re-elected chairman of the International Society and the following have been chosen to form the selection committee: Ernest Ansermet (Switzerland), Béla Bartók (Hungary), Casella (Italy), R. Schulz-Dornburg (Germany), Eugène Goossens (England), Charles Koechlin (France), and Vaclav Štěpán (Czechoslovakia). (A full report of the festival and conference will appear in the next issue.—Editor.) G. C.

BERLIN VOLKSOOPER ALREADY OPEN.

Berlin, August 2.—The Volksoper began the winter season last evening with a performance of *Il Trovatore* in which the role of Manrico was sung by the newly acquired tenor Hendrick Appels. Bertha Malkin, sister of the well known New York Malkins, revealed a cultivated voice of beautiful timbre and musicianship which was always a delight in the part of Leonore. One wonders why this splendid artist has not already been gobbed up by one of the larger opera companies. Eleanor Reynolds-Schlosshauer appeared as Azucena and the grateful part gave her ample opportunity to impress the audience. Fritz Zweig's conducting was not always beyond reproach. A. Q.

LEIPZIG OPERA WILL PRESENT NOVELTIES.

Leipzig, July 31.—The management of the Leipzig Opera announces the following list of works for the coming season: Alceste, by Gluck (premiere in the new version of Professor Albert); Der Weg zu Sonne, by Jean Manen (premiere); Das Verfehlte Lachen, by Cortolezis (premiere); as first productions for Leipzig, Mozart's Zaide, Donizetti's Liebestrank (in the Felix Mottl arrangement), Eugen Onegin, Walter Braunfels' Birds and Lendvai's Archaic Dances. The newly studied scores to be produced are: d'Albert's Dead Eyes, Der Schauspieldirektor, Entführung, and Figaro's Hochzeit, Mozart; Heinrich Zöllner's Die versunkene Glocke; Rienzi and Tannhäuser. Added to these will be the Ring, presented in an entirely new scenic setting. A. Q.

Gates and Van Buren in Unique Programs

A happy combination from an artistic standpoint is that of Lucy Gates, soprano, and Lotta Van Buren, player upon the clavichord.

That Lucy Gates' lovely voice and delicate phrasing are

particularly adapted to Mozart and other classic writers of that period has been proven. Many still remember the choice thing she made of *The Impresario* at the time it was so well given in New York by the Society of American Singers. Combining with Lotta Van Buren, whose playing of old instruments has created an impression among the cognoscenti, has therefore been a sort of natural sequence.

Miss Van Buren is spending the summer in England with the famous Dolmetsch family—the greatest present day authorities on old instruments and all that pertains to them. Arnold Dolmetsch has been selecting the programs to be given by Lucy Gates and Lotta Van Buren, and some rare classics which for centuries have not seen the light-of-day



LOTTA VAN BUREN

will be given. Both Miss Gates and Miss Van Buren appear in 18th Century costumes designed by Anne Neacy, who, it will be remembered, created the costumes for *The Birthday of the Infanta*, produced by the Chicago Opera Company.

An appearance has just been added to the tour of these artists, the T. Arthur Smith course in Washington, D. C.

Julius Witmark Appears in Favorite Role

Julius P. Witmark is known to most people in New York principally as one of the three Witmark brothers at the head of the Witmark publishing firm. It is only when he gets away from New York that he goes back to his singing.

At The Castle, the beautiful home of his wife's family at Lynn, Mass., on Saturday evening, August 11, an interesting concert was held for the benefit of the charity committee of the local Temple. Not only was it a concert, but it developed into quite a social function. The musical

part of the program was given by Leila McIntyre, of Hyams and McIntyre, musical readings; Marjorie Warren Leadbetter, soprano; Jean Woods Lynch, contralto; Thomas Howell, boy soprano; Thomas Quinn, tenor; Lister Stockwell, baritone. The accompanists were: Gladys Thorndike, John McLaughlin, and John Lahey. The program was: Toreador Song (*Carmen*), Bizet, Good Night, Good Night, Ball, Mr. Stockwell; The Piper's Spring, Newton, That Wonderful Mother of Mine, Hager, Master Howell; Farewell Ye Mountains (*Jean d'Arc*), Tchaikowsky, The Golden Crown, Gavrovo, Miss Lynch; Somewhere For Me There's Someone Waiting, Stogden, Heart to Heart I Hold You Dear, Vanderpool, Mr. Quinn; Sixth Rhapsody, Liszt, Fantasie Impromptu, Chopin, Mr. Zam; Voci Prima Vera, Strauss, June's The Time for Roses, D'Orlah, Mrs. Leadbetter; Hiss!—for Shame, Fitz, Mighty Lak a Rose (with apologies), Stammers, Leila McIntyre; Just Been Wondering All Day Long, Canning, Ten Thousand Years From Now, Ball, Mr. Witmark; I Feel the Angel Spirit, Hoffman, Mrs. Leadbetter and Mr. Stockwell.

It is notable that, although the program was sponsored by Mr. Witmark, instead of containing just Witmark songs, the program was widely varied, containing, however, naturally, a large percentage of songs from the Witmark catalog.

Julius Witmark himself was so enthusiastically received in his two selections, that he finally responded with another encore, *Can't Yo' Hear Me Callin'*, Caroline. In spite of his work as a business man, his voice has lost none of the luscious quality that is remembered by all those who knew him when he was a boy baritone. S.

Mildred Langworthy Opens New York Studio

Mildred Langworthy, soprano and teacher, who has been for the past four years at Beechwood School, Philadelphia, is opening a New York studio at 423 West 118th Street.

Miss Langworthy was formerly a pupil of Frida Ashforth. As a concert and oratorio singer of experience, she is able to give to her students a practical viewpoint. Auditions are by appointment. On August 28, she sang for the radio (WEAF).

Schipa to Rest a Month

Tito Schipa, appearing since June 23 at Ravinia Park in a dozen or more roles, some of which had not been heard in Chicago heretofore, has had time for just one recital—at Winona Lake, Ind., on August 16. Following this operatic engagement, the popular tenor will return East to indulge in a month's rest prior to beginning his heavily booked season in October.

Leopold Godowsky Operated Upon

Leopold Godowsky, pianist, was operated on last Saturday at Mount Sinai for appendicitis and other abdominal disorders by Dr. Albert A. Berg. The operation was successful and the progress toward recovery is normal. He will be confined to the hospital for at least two weeks and will then go away for a rest.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue April 15)—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Contest ends November 1. Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Cincinnati Conservatory of Music—Scholarships. Cincinnati Conservatory of Music, Highland avenue, Oak street and Burnet avenue, Cincinnati, Ohio.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Man-Zucca—Scholarship in piano and one in song coaching. Bertha Foster, Director Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—\$500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Buffalo Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Withers' poem What Care I? Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilmant Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilmant Organ School, 17 East 11th street, New York City.

The North Shore Festival Association (details in issue July 12)—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago, Ill.

Elizabeth Kelso Patterson School of Singing—Two scholarships. Elizabeth Kelso Patterson, 257 West 104th street, New York City.

Alabama State Federation of Music Clubs (details in May 3 issue)—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

Society of American Musicians (details in issue August 9)—Contest for young artists in piano, voice, violin, cello and flute. Contest closes November 15, 1923. Howard Wells, Society of American Musicians, 907 Lyon & Healy Bldg., Chicago, Ill.

Walter Scott—Ten annual scholarships (with Alfred Cortot) for Americans at the Ecole Normale de Musique in Paris. Gaston Liebert, French Consul in New York, New York City, N. Y.

McQuhae, Jr., Offered Vocal Instructions

Allan McQuhae, Jr., the six weeks' old son of Allan McQuhae, tenor, recently received a letter offering most flattering terms for vocal instructions. Young Allan is looking forward to a most interesting season and has declined all concert engagements. Father McQuhae, on the other hand, will have a busy one and will begin his tour in a very few weeks.

Giannini Engaged for N. Y. Symphony Tour

Dusolina Giannini has been engaged as soloist with The New York Symphony Orchestra, Walter Damrosch conductor, for one of its midwinter tours and will sing with it in Washington, Baltimore and Philadelphia on December 11, 12 and 13. She will also appear with the same organization in the series of Sunday afternoon subscription concerts in Aeolian Hall, New York, on December 23.

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Pietro A. Yon Closes Summer Courses

Pietro A. Yon has closed his special summer master courses. A crowded time schedule rewarded the zealous teacher. Prominent organists from all over the United States attended and Mr. Yon had to broaden the original scope by adding a course in composition.

The following letter of appreciation from one artist-student very much in the public eye, is a glowing testimonial to the results achieved:

362 Riverside Drive,
New York, July 31, 1923.

Mr. J. C. Ungerer,
Director, The Institute of Concert Virtuosi,
853 Carnegie Hall, New York City.

My dear Mr. Ungerer:

Before leaving New York for my home in Salt Lake City, I feel I must express to you, his artist manager, the deep appreciation I have for the work of Mr. Pietro A. Yon from whom I took his Master Course for Organists this summer. I was fortunate in selecting Mr. Yon to coach with, for I know of no other organist who gets the same results in so short a time.

There are certain features of Mr. Yon's method of teaching that are distinctive; in fact I might say unique. His system of pedal technic, for example, was a revelation to me. The quick and sure

to receive a return engagement wherever she is heard, and after all that is the only sure and dependable standard of an artist's drawing power. Her summer season has been unusually active and her management states that in practically every town where Miss MacLaren was heard this summer requests for winter dates have been received. In one of these towns Miss MacLaren has appeared five times during the year just closing. Quite a record!

Gali de Mamay to Open Season in October

Gali de Mamay and her ballet, with its ballet master, Thaddeus Loboyko, will begin their next season in October. Just now, they have ordered some magnificent scenery for four ballets from the well known scenic artist, Carson, of Chicago and New York. Mr. Carson has also painted scenery for well known theatrical companies, including the Chicago Civic Opera. This talented painter has developed the fantastic ideas of Mme. de Mamay and produced them on canvas with his own excellent artistic taste. At the present time Mme. de Mamay and her ballet master, Loboyko, are rehearsing and Arthur and Harry Culbertson, their managers, are also busy booking the company throughout the country.

Whitney Pupils Succeed in France

Myron W. Whitney, the well known vocal teacher of Washington, who is spending the summer at his farm in Sandwich, Mass., has heard from the faculty of the Franco-American School at Fontainebleau that one of his pupils, Helen Howison, is turning out to be one of the most prom-

ising students at the Fontainebleau School. She has an exceptionally beautiful soprano voice. Two other Whitney pupils already well known in the professional world are Mme. Campanola and Major Charles Tittman. They both had a number of summer engagements and are already well booked for next season.

Alice Gentle Adds Novel Touch to Programs

Alice Gentle spent part of last winter in Mexico City, where she sang her famous Carmen at the Opera. That her portrayal fully met the requirements of the fiery little Spanish Bizet used for his heroine is attested by the attention and gifts showered upon her by the Mexican public. One of these gifts is so magnificent that it startles all beholders. It is a huge Spanish shawl of intense vermillion and ivory colorings, presented to her by Señor Del Huerta, former president of Mexico, in acknowledgment of her performance of Carmen. Miss Gentle now closes all of her concert programs with the Habanera, wrapped in this blazing mass of color, with the result that nearly half of her engagements for the coming season are reengagements.

Duval Returning From Europe Soon

J. H. Duval, who is spending the summer in Europe, has had a number of pupils studying with him in Viareggio, Italy, teaching three days a week in a large theater there. Following his stay in that city, Mr. Duval returned to Milan. He will sail on the Paris on September 22, arriving in time to re-open his New York studios on October 1.

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PIETRO A. YON,
organist and composer.

results it brings after only a short time of practice are remarkable. He does not give an endless number of exercises, but those that he does give are so full of meat and so direct in their practical application that one is filled with admiration for their utility and completeness. They develop great flexibility, that desirable element which is so often lacking in organ playing.

Another thing that makes Mr. Yon an outstanding teacher and performer of organ is his phrasing. Why should not organ music be phrased just as carefully and just as much as piano music? Why should organists shun staccato on the organ? Surely a proper balance between legato and staccato breathes into the music life and virility that cannot otherwise be present. Phrasing as Mr. Yon does it, will do much to advance the popularity of the organ as a concert instrument.

Other things in Mr. Yon's teaching that have impressed me are his insistence on proper fingering along with the phrasing, his consistency in getting the pupil to understand clearly each point as it is presented, his practical system of registration, and his keen personal interest in his pupils.

As a teacher of composition I have found Mr. Yon an inspiration. I suppose when one is a born teacher one can teach anything, and of course Mr. Yon's great ability as a composer has made this part of my work with him doubly valuable.

And I must say also that Mr. Yon has won my admiration and deep friendship, man to man, because of his many fine qualities as a man, so you see I go away with the feeling that I have gained much from my happy and close association with him.

I congratulate you, Mr. Ungerer, in that which you are doing to promote the work of one of the few great artists of the organ.

With kind regards, I remain, sincerely yours,
(signed) Tracy Y. Cannon,
Assistant Organist of Mormon Tabernacle,
Salt Lake City, Utah.

Pietro Yon is now resting at his beautiful summer villa in the exclusive colony of Tuxedo Park, N. Y. There, in company with his friend and advisor, J. C. Ungerer, of St. Patrick's Cathedral, New York, he is planning and preparing the coming season's work which is to include the presenting of various concert novelties in programs of all-American composers.

Gay MacLaren in Kansas City

Gay MacLaren is enjoying a few weeks between seasons in Kansas City where her husband, Al Sweet, and his band are playing at the new Fairyland Park of that city.

Dates for Minneapolis and St. Paul are being arranged for Miss MacLaren, while her western tour promises to include most of the other big cities. This artist never fails

"If one permitted oneself the free use of superlatives, adjectives would run riot over the available space."—New York *World*.

"One of the most remarkable pianistic geniuses of all time."—New York *Evening Mail*.

"Amazing, electrifying—a born virtuoso."—Boston *Post*.

"Like Paderewski and Rachmaninoff rolled into one."—Kansas City *Star*.

"Second to none."—Syracuse *Herald*.

"Evangel of the pianoforte."—Los Angeles *Record*.

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Musical Comedy, Drama and Motion Pictures

Last week brought the initial performances of quite a few new plays—good, bad and indifferent. On Monday evening five theaters opened their doors to first night audiences.

We've Got to Have Money, written by Edwin Laska, appeared at the Playhouse with Robert Ames as the star, assisted by Vivian Tobin, Leo Donnelly, Robert McWade, and Flora Finch of "movie" fame. It is a comedy of the "almighty dollar" and manages to draw many laughs from the audience.

At the Thirty-ninth Street Theater Owen Davis' *Home Fires*, an extremely amusing comedy, cut in the pattern of *Dulcy and Mary the Third*, produced a sensational ripple. The cast included Juliette Crosby, Charles Richmond, Lillian Ross and Morgan Farley.

Red Light Annie, at the Morosco, proved not quite so successful. A lurid melodrama dealing with the drug habit, it is unpleasant, to say the least. Mary Ryan, the star, is hopelessly miscast in the role of the hapless Annie, but Frank Thomas, Edward Ellis, Paul Nicholson and Warda Howard make the best of a bad bargain. Norman Houston and Sam Forrest are responsible for this hackneyed material.

At the Greenwich Village Theater, *Brook*, a drama in three acts by Thomas P. Robinson, former Harvard prize play winner, evoked considerable comment from the critics. The story of the unconventional mountain maid, who by her simplicity wins victory over the more sophisticated fiancée of the man she loves, is so involved and smothered in a galaxy of unnecessary phrases that it failed to make an impression. Perhaps its sincerity would have been more genuine had the heroine displayed a little less plodding of temperament. Mary Carroll is the imperturbable Brook and does her best with the part, while Donald Cameron, George Thompson, Benjamin Kauser, Theodore Westman, Jr., George Barbler, and Ellis Baker make up the remainder of the cast. Since its opening, however, it is announced that *Brook* has been considerably cut down and revised into a more concise version, in accordance with the criticisms and suggestions which followed its première.

Artists and Models, a new Shubert musical revue, presented at the Shubert Theater, gives promise of exceptional success. The cast includes Frank Fay, Nancy Gibbs, Harry Kelly and many others.

NOTES.

Henry W. Savage has just returned from Atlantic City, where *The Clinging Vine*, with the popular Peggy Wood, opened its second successful season. He arrived in time to preside at the first reading of the new *Mitzi* play, *The Magic Ring*.

The Arts Club of Chicago has invited Harold Levey, composer of *The Clinging Vine* and *The Magic Ring* music, to be the guest of the club over the Chicago opening of the former play at the Illinois Theater on Labor Day.

It is announced that Addison Fowler and Florenz Tamara have been engaged as the dancers in a forthcoming Henry W. Savage production, *The Leftovers*, a musical play by Zelda Sears and Vincent Youmans. Others who have joined the cast are Irene Dunne and Eddie Nelson. Ada May is the featured player.

The Breaking Point, Mary Roberts Rinehart's new psychological play, has started on its second week at the Klaw Theater, and is attracting a great deal of notice. Instead of the usual mystery story, the author experiments with the mind of a man. The cast includes McKay Morris, Regina Wallace, Gail Kane, Robert Vaughn, Stephen Maley, and other celebrated players.

THE RIVOLI.

The music at the Rivoli last week was excellent. The orchestra (Emanuel Baer and George Kay conducting) played a selection from *Tosca* dynamically and with fine shading. The symphonized home tune was *In the Gloaming*, participated in by Miriam Lax, soprano, and Adrian de Silva, tenor. The orchestral arrangement was made by Edgar R. Carver. Pietro Bucci's powerful baritone voice of rich quality was heard in the *Largo al factotum* aria from *The Barber of Seville*, and he scored a success historically as well as vocally. One of the features of the program was a dance fantasy, for which a very attractive rose setting and beautiful costumes were furnished.

The feature film was *The Silent Partner*, a Wall Street picture, and enlisted the services of Leatrice Joy and Owen Moore. The comedy, *Number Please*, was a Harold Lloyd revival, which furnished many a good laugh for the audience.

Andalusia Summer School's Success

A recent article in the MUSICAL COURIER on the subject of summer schools inspired Mrs. T. F. Plummer, of Andalusia, Ala., to write of a school there which, though far away from music centers, has had a great success. Her story follows:

"The Andalusia Summer School of Music had its beginning in a piano class by Dwight Anderson. The third session of two months' duration has just closed. Two piano teachers, violin and voice teachers were taxed with teaching and concert engagements. The enrollment for this last session represented seven States, and the outlook for next year is indeed gratifying. The weekly recitals by the faculty have attracted music patrons from far and near. The faculty includes Director Dwight Anderson and William Meldrum, pianist; Edwin Ideler, violinist, and Lewis Pendleton, vocal instructor."



CHORUS OF THE ANDALUSIA SUMMER SCHOOL OF MUSIC,
ANDALUSIA, ALA.

Top row, left, Lewis Pendleton, head of the voice department, under whose direction the chorus appeared in concert July 28.

THE RIALTO.

One of the most interesting features of the program at the Rialto last week was the prelude to the Rialto Magazine, showing the remarkable progress which has been made in motion pictures during its short career of some ten or twelve years. Scenes were shown from the very first story told on the screen; there was the inauguration of President McKinley; John Bunney was seen in *Pickwick Papers*, and *"Our Mary"* was shown as she appeared in a film taken about ten years ago. All this led up to scenes from very recent great productions and from some of those which will be shown on the silver sheet in the near future.

The feature film was *The Midnight Alarm*, and for those who like thrills when they go to the "movies" this picture is highly recommended. There is a thrilling fire, and to add to the excitement the heroine has to be rescued not only from the fire but also from a vault in which she has been locked by the villain. The comedy was *The Man About Town*, a Pathé production.

As for the music, the overture was *II Guarany* by Antonio Gomez. "By request," Riesenfeld's Classical Jazz consisted of *Yes, We Have No Bananas*, and, as usual with this song, great enthusiasm was manifested. The number was illustrated appropriately on the screen. Phyllis Gray, soprano, sang in English the *Jewel Song* from *Faust*, and Lillian Powell, danseuse, was seen in *The Street Urchin*.

THE STRAND.

D. W. Griffith's latest production, *The White Rose*, featuring Mae Marsh and Ivor Novello, was the attraction at the Strand last week. This photoplay is well worth seeing from many standpoints. It is admirably staged and "the locations" are picturesque and charming. Miss Marsh does some of the best acting of her brilliant career, as Bessie Williams, known as Teazie. She has a certain charm of her own and a nervous little way of moving her hands that has a strange appeal, especially in the more dramatic moments. Ivor Novello as Joseph Beaugarde made an equally favorable impression. He is a handsome chap and screens well. His portrayal of the young minister was dignified and serious, without being over exaggerated, and he should become popular with the "movie fans." *The White Rose* is, indeed, a fine film with a moral.

Owing to the length of the feature picture, the regular program was deviated from. The only music, aside from the interesting musical setting of the picture by Joseph Carl Breil, was a prelude by the orchestra, under Carl Edouard, conductor. And, of course, there was that added and always interesting feature—the *Mark Strand* Topical Review.

THE CAPITOL.

The Capitol Theater last week presented a film version of the well known stage play, *Drifting*, as the leading feature of the program, with Priscilla Dean in the role created by Alice Brady several seasons ago. The photoplay is decidedly more complicated than its namesake, and will serve to satisfy the taste of the most exacting for sensational melodrama. Another film rousing much enthusiasm was a nature study picture, *My Country*, one of a series of Robert C. Bruce's *Wilderness Tales*, for which had been written a special symphonic score by Mortimer Wilson.

David Sapirstein, pianist, accompanied by the Capitol Grand Orchestra, was the principal soloist on the program, playing the first movement of Tchaikovsky's concerto. He is an American artist, well known here as in practically all the larger European centers. Eugen Ormandy, concertmaster, offered as a violin solo Sarasate's *Zigeunerweisen*, which provoked such a storm of appreciation that he responded with Victor Herbert's popular ballad, *Kiss Me Again*, as an encore.

The usual dance offering by the Capitol ballet corps, entitled *A Celestial Fantasy*, provided a unique background for the feature picture. Mme. Gambarelli, ballerina and ballet mistress, Doris Niles and Ruth Matlock led the production. The soloists were Gladys Rice, soprano, formerly of the Riesenfeld Staff; Florence Mulholland, contralto; Joseph Witzel, tenor; Douglas Stanbury, baritone; William Robyn, tenor; and Peter Harrower, baritone. Erno Rappe conducted.

E. V.

Frances Moskowitz Opens Studio in New York

Frances Moskowitz, a young New York pianist, who as a little girl appeared frequently as soloist and accompanist at school functions, has joined the ranks as piano teacher, and

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ALL FILM PROGRAM

"SALOMY JANE" with Jacqueline Logan

Geo. Fawcett, Maurice Flory & Wm. B. Davidson.
Geo. Melford Produced from story by Bret Harte and play
by Paul Armstrong.

"OLD BILL" from Anatole France's "Cranquebille" Music Film.

Rivoli Orchestra.

Paramount Pictures

despite her tender years has already a goodly number of pupils enrolled.

From earliest childhood Miss Moskowitz revealed marked talent. At the age of six she attempted to play selections which she had heard. At eight she had her first piano lesson. Her progress was so rapid that, when nine years old, she played at a school entertainment, winning tremendous applause. Her services both as soloist and accompanist were greatly in demand during her grammar school and high school years and at her graduations from these, she was chosen to play piano solos.

The success she gained at these functions encouraged the young lady and her parents to more serious music studies, and since her fourteenth year she has been and still is under the tutelage of Mrs. Imogene Phillips (a pupil of Joseffy). During the seven years' study with Mrs. Phillips little Florence played at recitals given by her teacher (several for the benefit of the American Red Cross), in Fort Lee and Edgewater, N. J., as well as in New York City.

Although receiving many compliments for her fine work, which often turns the heads of young artists, Miss Moskowitz has not been spoiled by this flattery, and being exceptionally modest, prefers to be a devoted student of the art which promises to lead towards a high place in her chosen profession.

Commencing early in September, Miss Moskowitz will open her New York studio at 224 West 122d Street, and later expects to present several of her pupils in recital.

McCormack Entertains in Dublin

John McCormack said good-bye to his native land for this year on August 20, when he gave a reception at the Shelbourne Hotel, Dublin, to which hundreds of leading citizens of South Ireland came, including the Governor-General. Mr. McCormack has accepted the honorary chairmanship of the music section of the Tailteann games for next year, and will give a grand prize. It was reported that he contemplates buying a home in Ireland in which to spend a part of each year. He will sail for America on September 12.

H. M. Johnson in New York

H. M. Johnson, assistant to President Insull, of the Chicago Civic Opera Company, was in New York this week, seeking someone to replace Sallustio Civai, baritone, who recently died. Mr. Johnson reports that the outlook for the coming season is the best ever and the advance subscriptions larger than ever before.

Risler Coming Next Season

Eduard Risler, the French pianist, who was recently awarded the Legion d'Honneur, will, it is said, make his first American tour during the coming season. His debut is scheduled to take place in New York in November.

Edgar A. Barrell Dead

Edgar A. Barrell, noted organist and composer, passed away on Sunday, August 12, after a three months' illness, at his home in New Bedford, Mass. He was organist and choirmaster for twenty-one years at Grace Church. Few teachers in the New England States had the large following which Mr. Barrell enjoyed. His compositions included many church anthems, songs, and transcriptions for the organ. He will be mourned by many professional musicians throughout the country who owe their success to the very sound beginning in musicianship which he gave them as young students.

Mr. Barrell is survived by his widow, Louise E. Turner, LL. D., of New York, and a son, Edgar A. Barrell, who will follow the profession of his father, chiefly that of composer.

Herman Sink Passes Away

Herman Sink, father of Charles A. Sink, secretary of the University School of Music, Ann Arbor, Mich., passed away in Ann Arbor on August 16 at the age of eighty-one. Funeral services were held both in Ann Arbor and in Rochester, N. Y.

Burmeister Planning Extensive Tour

When Willy Burmeister, the noted German violinist, abruptly terminated his tour of the Orient and decided to spend the allotted time, plus his regular season, in concertizing in the United States after so long an absence, arrangements were made to have him appear at only twenty-five recitals in New York, Boston, Philadelphia, Chicago, St. Louis, and the other important cities in the East and Mid-West. The demand for his presence has been so great in these and other cities that his general managers, the Barthines Company of New York, have extended his tour, and he will now touch lightly the important cities between the Atlantic and the Pacific coasts, repeating his engagements in New York and Chicago. His first appearance will be at Carnegie Hall, New York, on October 20. He sails for the United States late in September and will rest at Atlantic City a fortnight before beginning his long tour. He will probably leave the United States for the month of December to appear in Mexico where he lately achieved a very great success, but will resume his United States tour in January.

James D. Barton, managing director of the Barthines Company, the managers of Willy Burmeister, the noted German violinist, and other American and foreign musical artists, will leave for Mexico this week to arrange for the appearance in that country of several of their most important artists, including Mr. Burmeister who lately appeared in Mexico with unusual success. Early in September Mr. Barton will sail for France to conclude negotiations for the American appearances of several artists of world-wide fame who have never before visited this country.

Reuben Davies' Works Published

A recent new publication of the Boston Music Company is a piano composition called *Remembrance*, by Reuben Davies, which in a few weeks was sold out of the first edition. It is a melodious composition of moderate difficulty, and well adapted for teaching purposes. Another Davies composition recently accepted by G. Schirmer, Inc., is *The Passing Clouds*, a much more pretentious work than *Remembrance*, and written in the modern style. Mr. Davies has been playing these compositions in his recent recitals and they were received with much enthusiasm. The composer has also made Ampico recordings of these works.

Kriens Acts Santa Claus

Christiaan Kriens and Mrs. Kriens, following a visit with his relatives in Holland, are now on a tour through Germany. The Kriens both find many occasions where they act, in a way of speaking, as Santa Claus, and are glad to do what they can to relieve distress. While in Europe, Mr. Kriens is attending to the publication of his new works, arranging with publishers for certain business interests, etc. He expects to return to his Carnegie Hall, New York, studio in September, and is already assured of his usual large class

of pupils, also the large orchestras in Plainfield, Morris- town, and New York, the last-named being the Kriens Symphony Club, which he founded and conducts.

Shura Cherkassky Headlines

Accompanying are some of the headlines which have appeared in newspaper reports of recitals given by Shura Cherkassky, the piano prodigy:

Boy Pianist Scores in Debut at Lyric.—Baltimore News, March 5, 1923.

Russian Prodigy Shows His Merit.—Baltimore Post, March 12.

Boy Wonder Thrills Large Audience.—Baltimore News, April 8.

Wild Ovation Given Eleven-Year-Old Pianist.—Baltimore Sun, April 9.

Boy of Eleven Shows Genius at the Piano.—Washington Post, April 14.

Boy Entrails Washington at Piano.—Washington Herald, April 14.

Cherkassky Stirs Huge Audience.—Baltimore American, May 2.

Eleven Year Old Boy Amazes as Pianist.—Washington Times, May 12.

Harold Henry Delights Vermonters

Bennington, Vt., August 21.—The Yellow Barn, as Harold Henry's Bennington studio is known familiarly in this section, was auspiciously and formally dedicated to its new use yesterday when Mr. Henry gave a delightful recital before a large and distinguished audience. The barn, which comfortably seats four hundred people and proved to have excellent acoustics, has been turned into a most attractive concert room. It is off the main thoroughfare of Old Bennington and no passing motors marred the music. This may have been due to the fact that from the looks of the streets in the vicinity of the barn, all the motors of the neighborhood were awaiting their owners at the recital. Henry's program was made up of works of Bach, Liszt, Chopin, Schubert, Brahms, MacDowell, Moszkowski and himself, and his playing was proof that the paens of praise which he brought back with him from the European critics were not too loud. The beauty of his tone and phrasing made one forget the perfection of his technic. His own Dancing Marionette was, perhaps, the favorite number of B. S.

Schmitz Ends Chicago Master Classes

The membership of the master classes of E. Robert Schmitz, just completed in Chicago, included some of the most prominent teachers and musicians from Alabama, California, Colorado, Kentucky, Louisiana, Minnesota, Iowa,

Michigan, Illinois, Indiana, Missouri, New Jersey, New York, Pennsylvania, Oklahoma, Ohio, Virginia, Wisconsin, British Columbia, Canada, Massachusetts, Oregon and England. All skepticism of the work soon disappeared and everyone felt so indebted for a glimpse into a new era of pianism that there was unanimous enthusiasm for furtherance of the work.

The scholarship, which is the standard bearer, was very completely worked out. From the typewritten, unsigned reports on the psychology and the characteristics of the work to the sight reading contest, the ability of every contestant was thoroughly tested. Manuscripts used in the sight-reading contest were specially written by J. A. Carpenter, Ch. Koehlin, D. Milhaud, and E. Witthorne. The caliber of the players was judged after their ability to play a group of compositions opposed in style, period and nationality.

To counteract the soloism displayed in this group each performer was requested to also participate in two-piano work, emphasizing a willingness to submerge pianistic individualism for the benefit of symphonic expression. To encourage a better appreciation and to stimulate more interest in American music the playing of little known or unknown American works was another requirement.

Mr. Schmitz was assisted in the work by Marion Cassell and Betah Reeder, of New York. This year's scholarship was divided between two members of the class, Mrs. Ella Connell Jesse, of Portland, Oregon, and Bernice Dalzell, of Fort Dodge, Iowa. The Schmitz Scholarship is a permanent institution, based on a fund taken each year from the income of the session; this fund has been augmented by donations from Mrs. Charles B. Smeltzer, of Fort Dodge, and Mrs. Ella Connell Jesse, of Portland.

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Edna Thomas Wins London Critic's Praise

The sort of impression that Edna Thomas, the "Lady from Louisiana," made in London is testified to by the long article—a column and a half—accorded her by Dynley Hussey, critic of that well known London weekly, *The Saturday Review*, in the July 14 issue. There is not room here for the whole article, but these are some extracts from it:

While the old songs and the old pieces have proved once more their undying power to please, among the new there has been nothing which leads to the mind demanding mention, nothing which gave the supreme thrill of aesthetic pleasure—just as instantaneously, before the mind has time to realize anything of its subject, its manner or its school, a great picture will assuage the emotion of that it is said to "jump at you." That final result has been lacking, both from the new songs and the many capable new singers.

There is one exception among the newcomers. Edna Thomas, a young lady from the Southern States, has brought to London a secretary of these songs, which she has collected with the help of friends from the descendants of the slaves. Now there is nothing in the way of programs which holds greater possibilities of interest than one made up of folk-songs, whatever their origin or individual charm. When, in addition, it was announced that Miss Thomas would sing in costume, I feared the worst and took no special pains to be in time for her first song. Five minutes in the Wigmore Hall made me regret those wasted moments and I made sure of hearing all her second concert.

Miss Thomas is right to wear the costume of the 'sixties, not merely because she can carry it off and looks charming (which is an asset to, if not an actual element in, the business of a public per-

former), but also because it sets at once the note of the period at which these songs were in their prime. But that is a minor matter. The two things which give Miss Thomas the special place she occupies in one's memory of the past season are an exceptional knowledge and love of her songs and the equally rare technic which she brings to the singing of them. Knowledge is perhaps a weak word to use of things which have become as much a part of her as the language, softened with the cool Southern twang, in which she speaks of them. They were the first, possibly the only music of her childhood, learned from a nurse, whose type has been sentimentalized into the coal-black mammy of revue. Of Miss Thomas' technic one can say only that she sings with the same control over voice and color and phrasing, which one looks for and so seldom finds in the singers of today.

I hope that Miss Thomas' success will not be followed by a general attempt to emulate it.

Experience of hearing Spirituals sung even by great singer makes such a prospect dreary. The spirit is not in us, and only by long study on the spot, by soaking in the music and in the ways of its creators, can art like Miss Thomas' be acquired. And if my praise of that art appears superlative, my excuse is that the keen pleasure it has given me demands any expression of gratitude I can make, in order that others may be encouraged to share it.

Tittmann Vacationing in Virginia

Charles Trowbridge Tittmann, basso, is spending the greater part of his summer near Leesburg, in Loudon County, where his parents have a country place, and with which he has been identified for many years. Recently he led the Sunday services at the big annual independent Chautauqua held at Purcellville which was attended by the country people from all over that section of Virginia. He sang four sacred numbers. On August 10, at Keith's Theater, Washington, D. C., the American Legion held its services while the funeral of President Harding was taking place at Marion, Ohio. Tittmann, who was a major during the war, was soloist, singing Ambrose's *One Sweetly Solemn Thought* and Dvorak's *The Lord Is My Shepherd*, accompanied at the piano by Edward H. Droop. Selections were rendered by the Marine Band.

D'Alvarez's Two London Recitals

Marguerite D'Alvarez has been spending her summer in England and at Marienbad. While in London, the Peruvian contralto gave two recitals, the last one being honored by the presence of the Royal Sovereigns. Her American season begins in November and includes a recital on January 14, 1924, at Paterson, N. J., before the Friday Afternoon Music Club, also a joint recital with Joseph Lhevinne at Daytona Beach, Florida, on January 18.

Ignaz Friedman Additional Dates

Ignaz Friedman, pianist, has been booked by Mai Davis Smith, of Buffalo, for the coming season. He will also appear at Middlebury College, Middlebury, Vt. Mrs. Smith has engaged Louis Graveure, baritone, for a recital on the same course while Alberto Salvi will be another artist who will appear at the Middlebury College.

Galli-Curci Adds Coq d' Or to Repertory

Mme. Galli-Curci, who interrupted her summer vacation in the Catskills for a recital at the Ocean Grove Auditorium on August 18, has prepared the leading soprano role in Rimsky-Korsakoff's *Coq d' Or*, which will be revived the coming season at the Metropolitan.

Elman Engaged for Ocean Grove

There is no rest for the wicked—or for the gifted. Mischa Elman, the celebrated violinist, thought he deserved a well-earned vacation this summer after a season in which he filled over a hundred concert engagements, and secluded himself in a most exclusive Jersey coast resort. All to no purpose. He was besieged recently by a delegation, headed by the Mayor of Long Branch, to accept an engagement for an appearance, under the auspices of the Monmouth County Organization for Social Service, at the Ocean Grove Auditorium on Labor Day night. Mr. Elman could not very well refuse the invitation after the Mayor had threatened, jocosely, to use his police powers and railroad Mr. Elman and his Stradivarius to the concert hall in a patrol wagon. As a reward of his acceptance, Mr. Elman was made an honorary member of the police department of Long Branch.

Ethel Pyne Gives Gloucester Concert

On July 26, at the Hawthorne Inn, Gloucester, Mass., Ethel Pyne, soprano, gave a concert to a large and appreciative audience, assisted by Helen Capel, pianist, of Albany, N. Y. Her program included such well known numbers as *The Nightingale Has a Lyre of Gold*, by Whelpley; *Cadman's Love Like the Dawn*, and other selections by Grieg, Schumann, Leoncavallo, Bohm and Massenet.

The Gloucester Daily Times said of her: "The youthful appearance and pleasing personality of Mrs. Pyne made one greatly charmed with her. Her voice is of excellent quality, while the clear intonation and good enunciation, with splendid technic, combined to make the concert one of rare pleasure. The great interest shown in Mrs. Pyne's concert has led to her promise to come again next year to Hawthorne Inn and to present another concert program at that time."

Caroline Lowe's Busy Summer in Cleveland

Caroline Lowe, after a busy and successful season in New York, has been spending the summer in Cleveland where she was actively and prominently engaged in music work before coming to New York. Mme. Lowe is delighted with her summer class in Cleveland, some of the pupils having studied formerly with her, and seized the opportunity again to be under her vocal guidance. She has also found interesting new material, including a girl of only fifteen whom she believes has a very unusual voice. Mme. Lowe returns to New York the first week of September and will resume her teaching and coaching at her studio on September 10. She is also beginning to work on the series of American composers' concerts which she began last spring, and which are to continue under her direction this season.

Elizabeth Kelso Patterson Pupils Heard

Artist pupils of Elizabeth Kelso Patterson continue to be in demand for recitals and invariably win praise from their hearers. Gwyneth Hughes, a rich voiced contralto, who gave a successful recital at Rumford Hall this spring, sang three groups of songs at a concert in the Casino at Atlantic Highlands, August 9, pleasing her audience immensely with her voice, art and personality. Estelle Leask, soprano, sang on a concert program given on the Steamer Paris, on a trip to France recently. Her numbers proved so enjoyable that she had to respond to the hearty applause with several encores.

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MUSICAL COURIER

Weekly Review of THE World's Music

A Kiss In The Dark

Words by
B. G. DE SYLVA

VICTOR HERBERT

In moderate waltz-time

(Female version) I re - call the mad de - light of a love - ly dance, —
(Male version) I re - call the sweet de - light of a love - ly dance, —

And a stroll in - to a night, Tremb - ling with ro - mance. —
And a stroll in - to a night, Tremb - ling with ro - mance. —

There he told me of my charms, How could I re - sist? —
We be - held a star - ry sky No one could re - sist, —

Sud - den - ly with - in his arms I was held and kissed! Oh, that
Then with - out our know - ing why, We em - braced and kissed! Oh, that

Refrain (A little slower)

kiss in - the dark Was - to the him just - a lark,
kiss in - the dark Like - the song of - the lark,

But - to me 'twas - a thrill su - preme! —
Filled - my heart with - a thrill su - preme! —

Just a kiss in - the dark Put - it kin -
Just a kiss in - the dark But - it kin -

dled - the spark, The - a - wak - ning - of love's young
dled - the spark, My - a - wak - ning - of love's young

rit 2 molto rit

dream! poco accel Oh, 'that dream!

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